

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

March 19, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

At the meeting on March 4, the Executive Committee of the Smithsonian Art Commission recommended our purchasing the Stuart Davis print called, "Detail Study for 'CLICHE,'" for the permanent collection of the National Collection of Fine Arts.

We are now prepared to go ahead with the purchase of the print, and wish to be assured you are saving the copy for us which you said would be retained for us. As I understand your letter of January 5, you feel that we could conclude this purchase arrangement in terms of the print now in our possession with the understanding that another print of the same type and quality will be substituted for the item in our hands when the estate is settled.

We have an invoice dated October 22, 1964, listing the price of the print as \$175. We will forward payment to this amount if you will confirm that the arrangement described above is satisfactory.

One particular reason for desiring to purchase the print at this time is so that we may list it as coming from our collection in the Stuart Davis exhibition catalogue which is now being prepared.

With very best wishes,

Yours sincerely,


David W. Scott, Director
National Collection of Fine Arts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

March 18, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

I enclose the loan forms on the three paintings Lloyd and I decided on when we were with you last. With our catalogue deadline closing in upon us, I would appreciate it if they could be returned soon.

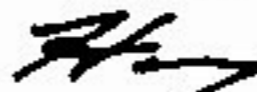
Also because of the catalogue I am desperate for black and white photographs on your pictures and those of other lenders which were ordered through the Gallery. Our due-date for getting photographs of works to be reproduced to the printer was last week and, since more than half the subjects for reproduction are among the photographs ordered from the Gallery, we really need them. Hopefully, they are already in the mail.

That great pack of loan forms has been most gratefully received. There were two omissions; could someone there please send a quick note giving the dimensions (height x width) of Negro Dance Hall and Rockport Beach. Again, we are under pressure for these because of the catalogue.

Although all lenders will be receiving a proper notification, you, of all people, should know immediately that we have just decided to change our opening date for the Davis show to May 28. This new date appears on the enclosed loan forms. We felt we had a good chance of getting museum people down from the AAM meeting in Philadelphia to attend the opening if we did this.

You and Tracy and Bob have been marvelous in seeing us through and the exhibit is shaping up into something of which we may all be proud.

Sincerely,



Harry Lowe
Curator of Exhibits

Enclosure: 3 loan forms in duplicate

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and please feel free to write him directly.
The only other person who is interested in this
show is Mr. Kojima - gallery President.

I hope to hear we may receive your
shipment of wonderful works soon - no
change in instructions for shipment and
of course the Nihombashi Gallery is
very pleased to follow all agreements and
now only awaits further word from you.

Sincerely yours,

Frank E. Sherman
Nihombashi Gallery
Dai Chuo Bldg 1-3chome
Nihombashi, Tokyo

Myden, Lawrence, Cont:

Hallway

- ✓ Roualt - Monster (Lithograph)
- ✓ Russian Voodoo Symbols (oil)
- Shahn, Ben - Te Deum
- Rivera, Diego (Pen and Ink)
- ✓ Fujita - Cat (Ink)
- Pascin - Bordello
- ✓ Tchelitchev - Two Figures (Ink)
- Pascin - Seated Women
- Shahn, Ben - Picket Line
- Kuniyoshi (Pencil Drawing)
- ✓ Covarrubias - Two Women

Bathroom

- Mulligan - Reclining Figure (Ink)
- ✓ Buffet - Still Life (Lithograph)
- Noguchi - Figures (Pencil)
- 16th Century unknown artist - Man (Pen)
- ✓ Graves, Morris Bird (Ink on Paper)
- Kinigstein - Man on Horse (Gouache)
- ✓ Pascin - Two Women (Lithograph)
- Pratt, Frances - Bugs (Crayon Transfer)
- ✓ Enters, Ayna - Reclining Woman (Aquatint)

Bedroom

- ✓ Cloar - The Wall (Oil on Wood)
- 16th Century Spanish Angels
- Weber, Max - The Room (Oil)
- ✓ Meigs - Seascape (Oil)
- O'Keefe - Jack and the Pulpit (Oil)
- Donhomme - Self-Portrait (Oil)
- Pascin - Algerian Scene (Watercolor)
- ✓ Demuth Flower (Water Color)
- ✓ Demouth - Paper Seller (Watercolor)
- ✓ Demuth - Turkish Bath (Watercolor)
- Pascin - Seated Girl (oil)
- Archaic Japanese Pottery Head
- Max Weber - The Rehearsal
- Pascin - Reclining Woman (Oil)

H1

Sheet

- ② Face 1 side of door w. Masonite #10
- ②a Install cabinet in main gallery (part) Allow \$500.
 " " " show room " \$250.
- ②A Lavatory. Cut & refit counters. Crest 50.
 " " " " " mirror 25.
- ③ Install locks 1-7
- ③ Doors - new on face 1 crest
- ④ 10 - 8 ft. ~~soft~~ light reflectors & lamps
 1 - 6 ft " " " "
- 1 outlet in ceiling front of columns &
 install fixture from 32551 X
- Install outlets in Scripture Cabinets
 " lighting strips furnished by DG +
- 1 Foyer - Furnish & install fluorescent strips
 w. lamps
- ④a Showroom (private) ~~Furnish & install electric~~
~~outlet for fluorescent strip near~~
~~east wall.~~
- ~~Passage - furnish & install 4 recessed~~
~~down lights~~
- ~~Lavatory - relocate switch in Lavatory~~
- \$3400 includes all Trough lighting Fall

MILTON COLLEGE, MILTON, WISCONSIN

DEPARTMENT OF ART

March 24, 1965

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

I want to inform you that the O'Keeffe show I'm planning seems to have taken shape amazingly well. We will be showing ten of her oil paintings representing a wide variety of mood and subject matter. I really believe that the show is quite well rounded and I can more readily give up the idea of having something you might send included.

I will send you our announcements and catalog.

Hope all is well with you again -- thanks for "listening" to my planning so patiently.

Cordially,

Mary Williams

Mary S. Williams
Chairman

POL

MSW/meh

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March 30, 1965

Mr. A. E. Tarlow
305 Town and Country Village
Stevens Creek Boulevard
San Jose 28, California

Dear Mr. Tarlow:

Our bookkeeper has just given us a report of the credit to your account and I thought you would like to have the information as we have it recorded.

I am also sending you several photographs together with the pertinent data, which you may find of interest. We would be glad to send any one of the original drawings to you if you advise us accordingly.

Will you be good enough to return the others at your convenience. I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 19, 1965

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am writing about the insurance on your loans to the G. L. K. Morris Exhibition, as listed on invoices # 7849 and #7850. It is my understanding that the Corcoran Gallery will insure these works with wall-to-wall insurance at our expense, and that we will therefore not pay the insurance premiums charged to you by your insurance company.

If this is not your understanding, please notify me immediately. I would like to proceed with this insurance as soon as possible.

Sincerely,

Ellen C. Gross
Ellen C. Gross
Registrar

March 23, 1965

Mr. Paul A. Planert
4615 Fifth Avenue
Pittsburgh, Pennsylvania

Dear Mr. Planert:

In checking our records, we find that on January 6th, we
consigned to you two silkscreens by Ben Shahn - **PROFILE**
and **THE POST** - for your consideration.

As we have had no word from you since that time, we are
somewhat concerned and will appreciate your letting us
know right away what decision you have reached. If you
have decided not to retain either of the items, we will
appreciate having them returned at the earliest possible
moment.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Print to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

art institute  *men's club of*
Temple Israel, St. Louis

March 18, 1965

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

As a leading American gallery you may be interested in our forthcoming art show, eight in a series of highly successful art exhibits from which paintings have been purchased by Temple Israel for its art treasures and by private collectors of the Greater St. Louis, area.

The show will be Non-Juried Invitational, and will be limited to artists of national and international standing. It will include also prize winners of the previous shows held by our Temple, and will limit each artist to a single painting.

A purchase fund established by Temple members art patrons will be used to buy paintings for the Temple. No commissions will be charged for any sales. The show will continue from early May for two weeks, then transfer to Pius XII Library for two weeks of display at that institution on the grounds of St. Louis University.

As a typical review (attached) indicates, the show is a highlight of exhibitions each year. It is well attended, and wins high critical praise, which this year we hope will exceed all records with its emphasis on major American artists.

A painting's theme should bear some resemblance to any Old Testament story, incident, allegory, personality or principle. It should not be a difficult matter to re-name a painting to fit the show's annual theme: Old Testament. Obviously modern dress or environment in a painting would rule it out.

All works submitted are expected to be offered for sale. A work can be framed or matted. In size: not to exceed 44 inches by 32 inches, or thereabouts in area over-all. All work should be forwarded express collect. It will be fully insured while here. Work not sold will be returned express prepaid.

GENERAL CHAIRMAN: C.M. HARWOOD, SR. ● ADDRESS CORRESPONDENCE TO 8227 MARYLAND AVENUE, SAINT LOUIS, 5, MISSOURI

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R E A EXPRESS

612 SOUTH CLINTON ST., CHICAGO, ILL. 60607 • HA 7-9700

March 16, 1965

Dr. Irving Levitt
24535 No. Carolina
Southfield, Mich.

IN YOUR REPLY PLEASE
SHOW OUR CLAIM NO.

522558-4

Dr. Irving Levitt, Southfield, Mich. x
Detroit from: The Downtown Gallery,
32 E. 51st St. NYC - Jan. 5, 1965
c WB631378. pkg. silk screen print. 2 lbs.

Dear Dr. Levitt:

The inspection report submitted in support of your claim, witnessed by Mrs. Levitt, indicated that the cause of the damage to the silk screen print of this shipment was due to the tautness of the heavy cord which this package was tied with and there was not any apparent evidence that shipment suffered mishandling while in possession of the R E A Express,

With the foregoing information, we are obliged to disclaim liability and respectfully decline your claim as presented.

Yours truly

E.C. Taylor

E.C. TAYLOR
Section Manager, Claims

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

March 23, 1965

AIR SPECIAL DELIVERY

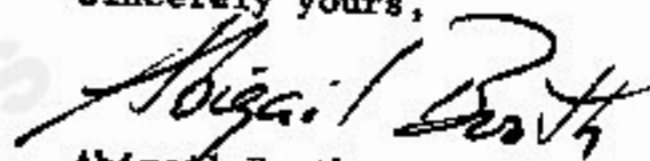
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Mr. Wiener called me after speaking with you this morning about the photographs needed for reproduction in the Davis catalogue. He asked that I send another list of the titles definitely wanted for illustration -- it is attached. Since time has become such a factor, I have suggested that the photographs be sent directly to him. Of course, the bill comes to us.

Mr. Wiener also said that if prints of some of these are not readily available, he would like to borrow the control photographs.

Sincerely yours,



Abigail Booth
Assistant to the
Curator of Exhibits

cc: Mr. Wiener

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The Downtown Gallery

23.3.65.

P.S. Don't forget to let me know what you think about having someone to write a short introduction. Frankly, I don't think there is an Englishman capable of doing it.

P.P.S. Is Mr. Wile Spencer represented in any American Museum.



Associated American Artists

605 FIFTH AVENUE, NEW YORK 17, NEW YORK

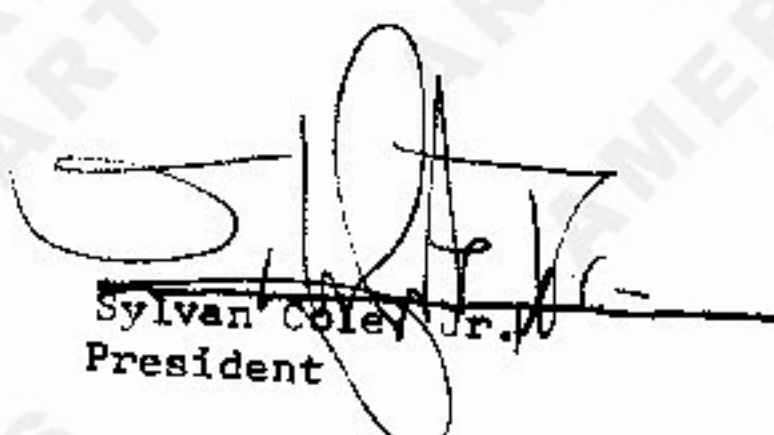
Telephone: PLAZA 5-4211

Cables: ARTAMERIST

March 16, 1965

The undersigned has reviewed the photos of the 24 works sent over by Edith Halpert of the Downtown Gallery and sets the figure indicated below as the current market value:

1. Rouault	✓ AQUATINT FROM THE PASSION	\$300.
2. Rouault	✓ ETCHING FROM PERE UBU	60.
3. Miro	✓ COMPOSITION, 1947	100.
4. Marini	✓ MAN AND HORSE	125.
5. Lautrec	✓ EGLANTINE TROUPE	500.
6. Lautrec	✓ MAY MILTON	500.
7. Foyjita	✓ STEEL LIFE	50.
8. Covarrubias		30.
9. BUFFET	OBJECTS (1948) MOTHER AND DAUGHTER	125.
10. Degas	DANCING GIRL	(reproduction)
11. Dessau	POSTER	10.
12. Picasso	VENUS ET L'AMOUR	(reproduction)
13. Picasso	BALLET STUDIES	(reproduction)
14. Picasso	(SEATED MODEL & SCULPTOR) -VOLLARD	300.
15. Dobkin	INTERIOR	50.
16. Ernst	THE FISHERMEN	?
17. Grosz	BARRACKS SCENE	60.
18. Pasoin	SISTERS	175.
19. Perlmutter	BOARDS & BENCHES	50.
20. Siporin	PERFORMERS I	60.
21. Sloan	FUN, ONE CENT	90.
22. Sloan	SCULPTURE IN THE SQUARE	75.00.
23. Sloan	EASTER EVE	90.
24. Sloan	TURNING OUT THE LIGHT	150.


Sylvan Coley Jr.
President

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March 20, 1965

Mr. Edmund Coffin
Hegeman's Lane
Glen Head, L.I., New York

Dear Mr. Coffin:

We have received from The Pennsylvania Academy all the items from this Gallery which were on consignment there through March 7th.

They were instructed to send your William Dole MAKE READY direct to you. Would you be good enough to sign and mail to us the enclosed stamped, self-addressed post card in order that our files on this consignment may be closed. Many thanks for your cooperation - and thanks certainly for allowing us to include MAKE READY in the exhibition.

Sincerely yours,

Tracy Miller

*called school rec'd
3/1/65*

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DUNHILL construction corporation

225 West 34th Street • New York 1, N. Y. • OXford 5-0030

- GENERAL CONTRACTORS
- NEW BUILDINGS
- CUSTOM ALTERATIONS
- OFFICES, STORES
- AND RESIDENTIAL

PAGE NO.2

ESTIMATE DOWNTOWN GALLERY

- L. THE FIXTURE SCHEDULE AND SWITCHING ARRANGEMENT IS SHOWN ON THE GENERAL SCHEDULE. NO ADDITIONAL ELECTRICAL RECEPTACLES ARE INCLUDED IN THIS ESTIMATE.
- M. THE CERAMIC TILE FLOOR AND BASE IN THE LAVATORY WILL BE INSTALLED IN MASTIC.
- N. THE EXISTING MIRROR IN THE LAVATORY CANNOT BE MOVED TO THE WALL SHOWN BECAUSE OF ITS SIZE. WE HAVE NOT INCLUDED SUPPLYING A NEW XXXXXXXXXX MIRROR IN OUR ESTIMATE.
- O. WE WILL SUPPLY ALL REQUIRED CERTIFICATES OF INSURANCE. ALL WORK WILL BE DONE BY COMPETENT MECHANICS.

THE TOTAL COST, INCLUDING ALL SALES TAXES, FOR THE ABOVE MENTIONED ITEMS AND WORK IS EIGHTEEN THOUSAND NINE HUNDRED NINETY DOLLARS...
.....(\$ 18,990.00)

RESPECTFULLY SUBMITTED,
DUNHILL CONSTRUCTION CORPORATION
EG
EVERETT L. GOLDMAN, PRESIDENT.

SEE ALTERNATES ON PAGE NO.4

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March 19, 1965

Mr. William H. Eisendrath Jr.
Curator of the Collections
Steinberg Hall
Washington University
St. Louis, Missouri 63130

Dear Bill:

It was good to hear from you.

In recent years, we have had many inquiries regarding Ben Shahn's SILENT NIGHT. This is not an original lithograph, but an excellent reproduction made after a drawing, without (as I have been told) the artist's permission. Thus, it should be catalogued as a reproduction.

I would be glad to help you with any of the others.

Sincerely yours,

BDH/tm

be kept informed. Sometime
if possible to attend I will
reply acceptance.

Sincerely
Elizabeth G. Deason-

Mar. 18 1965

EGD

Dear Mrs Helbert,

I am very glad
to receive the announce-
ments and invitations
to your showings. Because
I am not within
convenient distance I

CHARLES B. HARDING, *President*
JAMES L. WHITEHEAD, *Director*

MONMOUTH
MUSEUM
ART • SCIENCE • NATURE

76 West Front Street, Red Bank, New Jersey • Telephone: 741-3820 (Area Code 201)

March 15, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

It was good to see you again this past Thursday, and I thank you very much for your cordial welcome and your help. The paintings you showed me are very handsome, and I am hard-pressed to know which to choose. I think I should like three, but if you cannot lend so many I shall be happy to have the first two listed.

- oil 1. Haraden Hartley, "Shell and Sea Anemones" 1934 DG 3800.
oil 2. Abraham Rattner, "Rocce Del Capo VI, Sea Storm No. 1" 1961 #61/04 3500.
oil 3. Max Weber, "California Landscape", 1952 #29 4800.

As I think I told you the exhibition will be held from May 1st through May 31st in an attractive fireproof building, under 24-hour protection, in Asbury Park. It will be the first of a series to be held there until we can move into our new building. I am planning to have Hahn, or somebody similar, pick up things around the third week of April, and we shall see that everything is properly covered by insurance. I assume you wish us to place it.

May I have photographs of the three paintings? I may want to use one or more in the catalogue.

Sincerely yours,

James L. Whitehead
James L. Whitehead
Director

P.S. I forgot to take down the dates of the Weber and the Rattner. May I have the sizes of all three, with the frames, and the value for insurance?

JLW/mc

Executive Committee: Geoffrey V. Azoy • Philip C. Carling • Mrs. Alan L. Duke • Charles B. Harding
William B. Leonard, III • Mrs. James H. F. McCosker • George H. Moss, Jr. • Mrs. Francis M. Taylor
Clark C. Vogel • William G. Wrightson • Mrs. Douglas A. Yorke

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March 26, 1965

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio 44502

Dear Joe:

I was delighted to hear from you, but was very much surprised that my letter dated February 14th, together with the photographs I included had not reached you in Antigua.

For your information, I explained that the Davis estate was blocked and that until the attorney will get the necessary clearance we may make no sales under any circumstances. However, I promised in the letter that I would advise you what we have available the moment we receive the release. This still holds. As a matter of fact, the forthcoming Memorial Exhibition, which will be held under the auspices of the National Collection of the Fine Arts in Washington will have all the paintings lent by us from the collection of the Davis estate marked N.F.S. Unfortunately, this procedure - based on our experience with Weber and other artists who died in recent years is consistent and, for some unknown reason, requires a ridiculous amount of time. However, you can depend on my cooperation with you.

As soon as the photographer delivers a new set of prints I will send you the Kuniyoshis for consideration. I hoped that you and Dorothy could have stopped off in New York on your way to Youngstown, as it would be so much more advantageous for you to see the originals. However, I will make sure that the photographs reach you shortly.

I hope you had a wonderful vacation and look forward to seeing you in the near future.

Sincerely yours,

BGB/tm

March 30, 1965

Mr. Dolya Goutman
Moore College of Art
20th and Race Streets
Philadelphia, Penna. 19103

Dear Mr. Goutman:

I am sorry to be late in answering your letter but I have been deeply involved both with the organization and installation of our current exhibition (catalogues enclosed) as well as preparations for our move from this building to more desirable new quarters.

I am also somewhat hazy about your "Traveling Art, Incorporated" but we can discuss that at some future time or perhaps I will recall our previous correspondence or conversation.

Although I hope to be in a position to help you with a painting by Georgia O'Keeffe, Spring 1966 seems so far off now that it is difficult to commit myself at the moment. Nevertheless, you can be assured of my cooperation in the event that I have a painting available at that time.

May I suggest that you phone in advance to arrange for an appointment as I am not sure of the actual dates of our move from this location. It will be very nice to see you and I am sure we can make the necessary arrangements when you call.

Sincerely yours,

RCH/rb
encl.

C/G

3/24/65

Robert L. B. Tobin

Sterrs

Quoted Price

#9 Forms in Space

\$3500.

March 12, 1965

Mr. Harry Lowe, Curator
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C.

Dear Mr. Lowe:

I received your two lists of paintings of which photographs are needed. I'm afraid we haven't had any luck at all on the murals. The photographs of the Radio City piece and of the 1939 World's Fair Communications Pavilion mural are uncredited and were obviously done so long ago that tracing them is well-nigh impossible. The photograph of "Allee" at Drake University in situ was apparently taken by a local photographer (likewise uncredited) and all we have in our files now are clippings from various periodicals.

I've called Mr. Gordon about obtaining a photograph of the drawing "Still Life," 1925 and he is having the work photographed at the Museum and will forward a copy to you immediately.

All the best.

Sincerely,

Robert J. Grode

RJG/s

March 30, 1965

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Dick:

I was delighted with the exchange of letters that you sent me, despite the fact that I regret the fact that you are left without a Sheeler. All but one of these have been sold and we are holding on to that for dear life as we need it for occasional exhibitions. Better luck next time.

Don't you ever get away from Allentown? How about paying us a visit, but do it soon if you want to find us at the same old stand. We are moving from this building at the end of April and I will send you a very elegant announcement of our new address and hope that you will be able to come up for the opening party.

Meanwhile, best regards.

Sincerely yours,

ROH/ta

March 30, 1965

Mr. Arthur Freeman
965 Fifth Avenue
New York, N.Y.

Dear Arthur:

As mentioned in our conversation Saturday, you know that Hattner is due to arrive in New York any minute.

Before I prepare my report for him, I would very much like to settle his account and wonder whether we can send you an invoice for his painting entitled **STANDING FIGURE** deducting a small painting you are returning, leaving a balance of \$3300.00.

I should love to get this account settled for obvious reasons. We can discuss the Webber later. Okay? Please let me know.

I would love to have a Hattner-Freeman dinner here shortly after as I am sure you will enjoy meeting him and visa versa.

Best regards.

Sincerely yours,

RCH/rb

March 30, 1965

Miss Helen Heninger, Director
Gump's Gallery
250 Post Street
San Francisco, California

Dear Helen:

* Believe it or not, the insurance on the Folk Art which was damaged in the previous exhibition is still unpaid. With all the changes that have taken place in the Gallery, including another ex-employee whom I engaged as an assistant and was finally forced to let go, as the routine bored him to a point where everything was left undone (this, of course, is confidential). May I trouble you to send me a stat of the consignment which included the DEER Weathervane and other items, so that I can get the adjuster straightened out.

I suppose you too were celebrating the opening of the new museum in L.A. It looks very exciting and I hope the selection for the opening exhibition is up to the quality of the new building.

A month from now, I expect to be ensconced in my new quarters, whether or not remodeling will be completed in time. I will be delighted to leave this building and sport around leisurely in the very handsome new Gallery, with all the comforts conceivable, but more important, with no noise, dirt and street traffic. I hope that you can come to our opening, which will be held sometime early in May. I would love to have you on that occasion.

A short time ago I received an invitation to an exhibition of American Folk Art on Greenwich Avenue and was appalled when I saw the collection, which sounded superb, but turned out to be largely a collection of recent works plus some very poor early examples - with few exceptions. Now I regret that I don't have enough space to show my Folk Art, but I may come up with some bright idea before we open.

* Please do what you can about sending me the duplicate of our previous consignment as I am eager to close out the many pending nuisances.

My very best regards,

Fondly,

EGH/tm

have copy

CHARLES R. PENNEY
OLCOTT, NEW YORK

Charles R. Penney regrets that
he is unable to accept the kind
invitation of Edith Gregor Halpern
for the Exhibition Preview of John
Stons on March 22, 1965.

March 20, 1965.

March 26, 1965

Mr. Carl Freda
151-40 23rd Avenue
Whitestone, L.I., New York

Dear Mr. Freda:

In addition to the letter I wrote you this morning, I must point out that the cases which were taken this morning are two which we desperately need back at the Gallery as they were specially built to contain sculpture which we will have to ship to Chicago.

Please see that these crates are returned and that no others are taken until they are removed under our supervision.

Sincerely yours,

Tracy Miller

March 30, 1965

Mr. W.E. Woolfenden, Director
Archives of American Art
5200 Woodward Avenue
Detroit, Michigan 48202

Dear Bill:

After rereading your letter several times I finally resolved
the great puzzle and frankly was very much amused.

As I see it now, you will have to come to New York again and
select four drawings by Max Webber to make everybody happy.
In any event, it will be good to see you and I look forward
to your visit.

Sincerely yours,

BBH/rb

P.S. For your information, I sent the receipted bill to the
St. Paul Art Gallery.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 25, 1965

Miss Ellen C. Gross, Registrar
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Miss Gross:

Please go ahead with the insurance on the George L. K.
Morris work listed in our consignment invoices #7849/50.
Our insurance coverage ends the moment the paintings are
picked up at the Gallery, as the coverage holds only for
the works of art in the Gallery proper.

I trust that this answers your question in this connec-
tion. Thank you for getting in touch with me.

Sincerely yours,

EOH/ta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51st Street
New York, N. Y.

too late to answer.
I'm sorry I couldn't
be there, and thank
you for inviting me.
Also many thanks
for your nice letter
concerning the Bob
Coburn "Violinist". It
was just the paper
backing that was torn

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

March 29, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

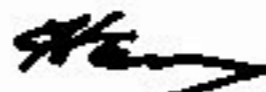
I am enclosing another set of loan forms for Artist in Search of a Model, Tioga, Pa. and Boats, Gloucester, the first set, sent along with my letter of March 18, having gone astray. As you can see the information needed on them is the credit line and insurance valuation.

Miss Booth has asked me to express her thanks for your help on Saturday. The exhibition record information she and Miss Bolton-Smith were there to get is so important to the catalogue, and our time to get it compiled so limited, that it is hard to decide which we are more indebted to you for -- your excellent records or the quiet time and place for them to work. I thank you, too, for your kindness to them.

I understand from Miss Booth that Bob is going over to Radio City Music Hall this morning to see if they have an extra photograph of Men Without Women we could use for the mural section of the catalogue. She also tells me that today and tomorrow you are trying to have your photographer take Negro Dance Hall, the 1919 Self Portrait, and the scale drawing for History of Communication (all at the studio) and The Doctor (as Romanus), Rockport Beach, Tenby, Gwent, Super Table, and Cafe, Place des Vosges (at the Gallery). I'm sure Bob will also remember to get the dimension measurements on Negro Dance Hall for us.

With some or all of those 9 photographs, the 3 loan forms, and dimensions of the drawing, we ought to be able to stop pestering you!

Sincerely,



Harry Lowe
Curator of Exhibits

Enclosure: 3 loan forms in duplicate

* *Have just arrived in the mail.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

March 16, 1965

Mr. Joe Mayer
Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Dear Mr. Mayer:

Here are three more to be removed from our CUSTOMER list:

✓ Dr. R. Notterman
Felvetter Road ✓
Hightstown, N. J.

✓ Mr. Elmer K. Herbert ✓
67 Heatherfield Road
Valley Stream, L.I., N.Y.

✓ Mr. Stephen D. Paine ✓
330 Beacon St., Apt. 106
Boston 16, Mass.

Thanks again for your cooperation.

Sincerely yours,

Tracy Miller
Tracy Miller

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apm

March 25, 1965

Mr. William Zorach
276 Hicks Street
Brooklyn, New York

Dear Mr. Zorach:

I am very pleased to give you the valuations on the two important sculptures you have presented to educational institutions. The figures appear below.

ARTIST'S DAUGHTER, 1927 Bronze 41" high \$4500.
Presented to Berkshire Museum

PORTRAIT HEAD OF MAX WEBER Bronze 2500.
Presented to Colby College

Sincerely yours,

RCH/tm

Valentin -

1) Head of Max Weber Bronze
Prophetic size - \$2500.

2) Valentin Bronze Artist's
Day 2 here, 1927 \$4100.

Prophetic size

Bronze unique \$3500.

March 30, 1965

Mr. Roger E. Fricke, Controller
Luce-Romeike, Room 1108
39 Cortlandt Street
New York, New York 10007

Dear Mr. Fricke:

Early in January we called your office to request that you remove us from your list of subscribers and I was under the impression that we had paid up to date. However, I regret to find that we did not do so and I am now enclosing our check in the amount due at that time.

Frankly, I am astonished that the service is so inadequate. While we cannot read all the publications correctly, we are fortunate in receiving clippings from all parts of the country and also from various popular magazines.

As far as I know, the only clippings you have sent us are the calendar listings and a few other minor items. Even the art magazines seem to be overlooked by you. I have heard the same complaint from various other galleries and wonder whether you intend to extend your coverage in the future. If you do, we might then wish to have you communicate with us. We certainly regret that Romeike per se has gone out of business because we did not have to pay an average of \$28.18 per month for an average of four or five clippings.

Sincerely yours,

EOH/ts

March 30, 1965

Please
Since I will be leaving SHOW at the end of March, may I ask you to change my address on your press list to 11 East 68th Street, New York, N.Y. 10021. I will be working on special arts projects for numerous national magazines.

*in
have this?
under publicly*
Yours sincerely,

George Christy
George Christy
Senior Editor

GC/jh



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

March 18, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N.Y. 10022

Dear Edith:

I wish to take this opportunity to express to you our very great appreciation of your generosity in loaning four objects to our Henry Moore Sculpture Exhibition. They made a very valuable contribution to the stature of the show, which, we are happy to say, was a great success.

Your sculptures are being shipped to you today.

With my very kindest regards,

Sincerely yours,

A handwritten signature in cursive script, reading "Bill".

William E. Steadman
Director

WES:mmm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I shall urge that at once
and do hope that you
will receive it shortly.

With many thanks
for all of your wonderful
help on the Stuart
Davis show and
also for your great
generosity and unique
position in the art
world

Affectionately

Adelyn
Breskin

March 30, 1965

Mrs. Herbert Sandler
The Golden West Savings & Loan Association
1632 Franklin Street
Oakland, California

Dear Marion:

This has been such a mad period for me, what with a prolonged illness; working with architects and contractors on our new quarters; and organizing as well as installing the most difficult and most magnificent sculpture show. These detailed notes are reported to you in explanation of the delayed shipment of the Kuniyoshi drawing which I promised to send you sometime ago. To punish myself, I knocked off one hundred dollars. I hope you will feel as I do that this is an outstanding example of Kuniyoshi's work and should remain in your possession.

I am also enclosing the pass book so that the interest may be entered to conform with my accountant's wishes. He is working on my "you know what" and there is very little time before the document has to be sent to the Internal Revenue Service.

When do you plan to be in New York? It has been a long, long time since your last visit and I hope that you and Herb will be coming on shortly. It will be wonderful to see you again.

Sincerely yours,

BSH/rb

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- 2 -

My best regards,

Sincerely yours,
March 30, 1962

EGH/ta

Mr. Nicholas Brown
The Leicester Galleries
4 Andley Square
London W.1, England

Dear Mr. Brown:

Your letter arrived this morning, no doubt, but since the delivery is closed on Mondays and I don't want to go to my new quarters, where I also to move at the end of April, I have just found it, together with an answer to mine of April 10, 1962, unfortunately, I have no telephone in my apartment and am writing this morning.

Frankly, I don't think that the Ben Shahn at the office mentioned as a good enough buy to make a normal profit, unless you have someone special in mind. This is obviously an early painting, one of many he gave to friends and relatives in the late 20's and early 30's, when he was involved with them. On the other hand, if you do have a special purchaser in mind, use your judgment.

I am returning the stat to you. I certainly do not want to take a half share, since there are a number of similar works at the artist's studio and here which we can have at lower figures.

At last our photographer is beginning the delivery of prints and I should have them out within the next couple of days, together with some additional sketches, which contain photographic notes. Our architect is coming in on Monday and she can make a complete record for you by bringing up to date the miskeyed forms we have available on all the artists involved.

I hope that the London public is bored with Pop and I, at least, I meet in this country, both at the Gallery and during my travels, are, when manufacturers of refrigerators are going back to the original "fridge" as many of the artists have and are using this type of material on their refrigerator doors and when every three shop in New York has closed down of materials to the point where the panels have everyone to read they even welcome the hand-painted pictures of the pseudo-industrialism shown in the many department stores, Sears Roebuck - and now we can expect the same from Woolworth, which is opening shortly with old masters and will continue in the old tradition.

All this is what spurred us to rent the most expensive quarters in town, right at the Ritz Towers at 57th Street and Park Avenue, I feel - and I am sure that you share the attitude - that there is a wholesale group of collectors who want creative works of art, which are contemporary rather than temporary. Amen. Needless to say, I am sending you the cream of our group, so that the show will be beneficial to both of us.

March 30, 1965

Mr. Malcolm Lein, Director
St. Paul Art Gallery
St. Paul, Minnesota

Dear Mr. Lein:

Very much to my amusement Bill Woolfenden sent me a report in connection with the Max Webber drawing and how the matter was resolved by letting you acquire it for the St. Paul Art Gallery.

I am very pleased that you have added this to your excellent collection of American drawings and hope that you will pay me a visit on your next trip to New York so that I may have the pleasure of visiting with you and perhaps show you some other drawings of interest including a few examples by Stuart Davis which should be released in the near future. The sale is still blocked -- the customary procedure -- but we may earmark for future sale a few pictures Davis left.

I will look forward to seeing you. My best regards.

Sincerely yours,

RCH/rb

abreyer fased vif

March 30, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

Your letter arrived this morning, no doubt, but since the Gallery is closed on Mondays and I spent all day in my new quarters, where I plan to move at the end of April, I have just found it, together with an avalanche of mail, on my living room table. Fortunately, I have an Ediphone in my apartment and am dictating this pronto.

Frankly, I don't think that the Ben Shahn at the price stipulated is a good enough buy to make a normal profit, unless you have someone specifically in mind. This is obviously an early painting, one of many he gave to friends and relatives in the late 20's and early 30's, when he was involved with them. On the other hand, if you do have a specific purchaser in mind, use your judgment.

I am returning the stat to you. I certainly do not want to take a half share, since there are a number of similar works at the artist's studio and here which we can have at lower figures.

At last our photographer is beginning the delivery of prints and I should have them out within the next couple of days, together with some additional catalogs, which contain biographical notes. Our archivist is coming in on Monday and she can make a complete record for you by bringing up to date the mimeographed forms we have available on all the artists involved.

I hope that the London public is bored with Pop and Op, as most people I meet in this country, both at the Gallery and during my travels, are. When manufacturers of refrigerators are going back to the original "funnies" as many of the artists have and are using this type of material on their refrigerator doors and when every dress shop in New York has clothes made of Op materials to the point where the banality bores everyone so much they even welcome the hand-painted pictures of the pseudo-impressionists shown in the many department stores, Sears Roebuck - and now we can expect the same from Woolworth, which is opening shortly with old masters and will continue in the old tradition.

All this is what spurred me to rent the most expensive quarters in town, right at the Ritz Towers at 57th Street and Park Avenue. I feel - and I am sure that you share the attitude - that there is a wholesome group of collectors who want creative works of art, which are contemporary rather than temporary. Amen. Needless to say, I am sending you the cream of our crop, so that the show will be beneficial to both of us.

Copy Mrs Halpert, Bournemouth Gallery

TRIANON PRESS (FRANCE)

Éditions Fawcus & Bushe

CHATEAU DE BOISSIA
CLAIRVAUX-LES-LACS, JURA

Redaction et Exportation

125, AVENUE DU MAINE, PARIS 14^e

Paris, 19 March 1965

Mr. Robert Petridge
Little, Brown and Company
34 Beacon Street
Boston 6, Mass.

Dear Mr. Petridge,

We are sending you under separate various elements for the exhibition for the BEN SHAHN HAGGADAH. As I mentioned in my last letter, we are sending all material c/o your New York office, to whom I am also sending a copy of this letter and of the attached suggested captions. Copies will also go to Mrs. Halpert.

The material which we are sending (air mail, printed matter) is:

- 1) a series of five photographs; we have had these made on light matt paper suitable for wet-pasting on board; they are about 12 inches high by 16 inches long;
- 2) sets of progressive states of color printing of plate seven of the Recital and of the frontispiece/title page; unfortunately ~~we do not have a separate "state" for the gold of the frontispiece~~ as our printers slipped up on this; I am sending several sets of each as they may be useful for other displays as well.
- 3) a complete set of the illustrations as in the de luxe edition of the book (one each of the 12 plates for the Recital plus the frontispiece/title page)
- 4) the set of progressives of plate 1 of the de luxe edition showing the various states of color up to the addition of 30 colors and including 2 stencils and 2 'feuilles de decoupe'
- 5) a separate set from the de luxe edition of the drawings for 'An Only Kid', in red
- 6) Shahn's original dummy showing his original hand-lettering of the Hebrew titling
- 7) Mr. Fawcus also suggests that the cover of the trade edition (as silk-screened in gold following Shahn's original design) would make a very effective part of the general display. I believe that you have an unbound cover, but if not we can supply you with one on request.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

artist

March 23, 1965

Mr. Frank E. Bruno Jr.
1415 G. Avenue
Douglas, Arizona

Dear Mr. Bruno:

Thank you for your letter of March 3rd, with the very complete personal history.

As I believe Mrs. Halpert mentioned in her previous letter, The Downtown Gallery is making no additions to the roster in the immediate future. However, all your material will be kept on file and Mrs. Halpert will no doubt get in touch with you at such future time as the subsequent policy shall be determined.

Many thanks for your continued cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

March 19, 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, N.Y. 10022

Dear Edith:

At your leisure (ha, ha,) would you be kind enough to give us the insurance valuations on the following works by Stuart Davis which we are lending to the coming exhibition? Many thanks.

Early American Landscape. 1925. Oil. 19 x 22. 7500.
(Also called Two Trees)

Egg Beater, Number 2. 1927. Oil. 29 1/8 x 36. 18,500.

House and Street. 1931. Oil. 26 x 42 1/4. 12,000.

New Mexican Landscape. 1923. Oil. 22 x 32. 4,000.

Owl in San Pao. 1951. Oil. 52 1/4 x 41 3/4. 28,000.

The Paris Bit. 1959. Oil. 46 x 60. 22,500.

Place Padeloup. 1928. Oil. 36 1/4 x 28 3/4. 17,000.

Sincerely yours,

Lloyd Goodrich
Director

LG:jp

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V.A. - VYNIL ASBESTOS TILE
 C.T. - CERAMIC TILE
 FL. - SINGLE TUBE FLOURESCENT
 4' FIXTURE ON STEMS
 W.B. - WALL BRACKET FIXTURE
 H.H. - RECESSED HI HAT FIXTURE.

R. FL. - RECESSED FLOURESCENT FIXTURE.
 S. FL. - SURFACE MTD FLOURESCENT FIXTURE.
 (L-1) - NUMBER OF LAMPS IN FIXTURE.
 AC HG CLG - ACOUSTIC TILE HUNG CEILING.
 RS - RUBBER SADDLE
 FDR - FIRE RETARDENT WOOD DOOR, FLUSH.
 KAL - KALAMEIN DOOR, FLUSH

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ROOM OR AREA	FLOOR FINISH	CEILING	LIGHTING FIXTURES	SWITCHES	DOORS	BUCKS 8 T.O.'s
<i>Entrance</i> FOYER	V.A. LOW SECTION ONLY	EXISTING TO REMAIN (PAINT)	TWO ROWS 5 FL. EACH FOUR W.B. ON	ON 1	TWO FLUSH WOOD DOORS TO CLOSETS	
GALLERY	V.A.	AC.HG.CLG.	TWO ROWS 3 FL. EACH ONE ROW 2 FL. TWO W.B. ON	ON 1		
PASSAGE	V.A. THREE RS	AC.HG.CLG.	FOUR H.H. ON	ON 1		
EXHIBITS & ART GALLERY	V.A.	AC.HG.CLG.	TWO ROWS 6 FL. EACH ONE ROW 5 FL. TWO ROWS 2 FL. EACH THREE W.B. ON	ON 2	NEW 3X7 FDR W/ CHECK.	T.O. 91X 6' (WD) IN BUCK (HM)
EXHIBITS	CARPET	AC.HG.CLG.	THREE S.FL. (L-1) ONE H.H. ON	ON 3	TWO NEW FDR TO REPLACE EXISTING.	
DRESSING	PATCH EXIST RESILIENT FL	EXISTING (PAINT)	EXISTING	EXISTING	TWO NEW FDR TO REPLACE EXISTING.	
EXHIBITS	EXISTING	EXISTING	EXISTING	EXISTING	ONE NEW FDR TO REPLACE EXISTING. ONE NEW KAL 4X8-6	ONE NEW 4X8-6 (HM)
LABATORY	PASTE ON C.T. EXISTING	EXISTING	EXISTING	RELOCATE	ONE NEW 2-6 X 7 FDR	ONE NEW 2-6X7 (HM)
PRIVATE OFFICE	CARPET	AC.HG.CLG.	TWO S.FL (L-4) EACH ON	ON 1	ONE NEW FDR TO REPLACE EXISTING	
GALLERY (ST'D)			ONE ROW R.FL (L-2) ON	ON 1		

Downtown Gallery

-2-

March 18, 1965

If your gallery represents one or more leading artists whose works would be suitable please advise at the earliest. A prepaid card is enclosed. You will be kept informed as to shipment time.

Should you care to inquire about this show, the following persons are acquainted with the Temple Israel Old Testament Art Shows:

Kenneth Hudson, Director, Washington University School of Fine Arts;
FatherMcNamee,Morton D. May, president of May
Department Stores, St. Louis; George McGue, art critic, St. Louis
Post Dispatch; Charles Yalem, president Co.,
St. Louis; Mrs. Mark Steinberg art patron and civic
leader; Richard K. Weil art patron.

Very truly yours,

TEMPLE ISRAEL ART INSTITUTE * MEN'S CLUB

C. Marvin Harwood, Sr.

C. Marvin Harwood, Sr.
General Chairman

jk

encs.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1965

Mr. Keith H. Baker
Baker Paper Company
36 Broad Street
Oshkosh, Wisconsin

Dear Mr. Baker:

Thank you for your letter.

As yet the Stuart Davis estate is still not cleared. We do not know how much longer this condition will exist, but hope not too much more time.

When all the legal routines have been cleared, we will get in touch with you. However, so little work by Davis is left that the few items will no doubt be very high priced.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

E 4 0
March 24, 1965

Prof. Cesare Gnudi, Soprintendente alle Gallerie
e/o Mostra della Resistenza
Istituzioni Culturali
Palazzo d'Accursio
Bologna, Italia

Dear Prof. Gnudi:

Thank you for your letter. We would be very happy to cooperate with you in the exhibition you are planning, but the two paintings referred to are no longer at the Gallery as they had been sold many years ago, together with a number of other examples relating to the same theme.

ITALIAN LANDSCAPE #1 is owned by the Walker Art Center, 1710 Lyndale Avenue South, Minneapolis, Minnesota and ITALIAN LANDSCAPE #2 belongs to a collector whose name is Irving Levick and who resides at 277 Nottingham Terrace, Buffalo, New York. It would be necessary to address these owners directly in order to obtain the paintings. For your information, there are a good many others of the same period - one called CONCENTRATION CAMP; another 1943 A.D.; etc.

I would be very glad to send notes to the two owners I mentioned if you so request, but - again - it is imperative for you to make the requests directly as we have no further control of paintings we have sold.

Sincerely yours,

BCH/tm

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~~GALLERY PASCAL~~

March 20, 1965

The Downtown Gallery,
32 East 51st Street,
New York, N.Y. 10022

Dear Sirs:

We have been informed by the Print Council of America that you are Ben Shahn's agent and dealer.

We have had quite a few requests for his works and would like to know if you have a catalogue of Shahn's available prints. At the same time, could you let us know financial terms etc.

In addition - is there any possibility of being able to arrange a show some time in the future.

We are the only gallery in Toronto specializing in graphics and could send you information and references if you so desire.

We look forward to your reply.

Yours very truly,

GALLERY PASCAL

Doris Pascal
(Mrs) Doris Pascal



March 30, 1965

Mr. Edward Albee
27 West 10th Street
New York, N.Y.

Dear Mr. Albee:

Although we had sent you an invitation and a catalogue announcing the exhibition of sculpture by John Storrs, I decided to follow these up with a personal invitation in the hope that you would find time to see this truly remarkable exhibition which opened this week.

There has been a slight confusion regarding the dates of the objects exhibited. With very few slight exceptions, all of the work shown was produced between the years of 1913 and 1935 instead of 1956 which was the date of his death.

I am sure that you will find a visit to the exhibition very worthwhile as in addition to the extraordinary quality of the sculpture, there is positive evidence of the artist's anticipating many of the current movements by several decades. In any event, I hope you will come and see for yourself. I'll look forward to your visit.

Sincerely yours,

RCH/rb

F.V.
RICHARD CRONIN
ALA MOANA BLDG.
HONOLULU, HAWAII

March 19, 1965

Dear Mrs. Halpert,

Thanks so much for sending
photographs of the Kunigoshi
drawings and the Tseng Yu Ho
paintings.

Mrs. Cronin and I plan to
be in New York for a few weeks.
We'll arrive during the third
week in April. We will call you
for an appointment. We will
bring the photographs with us -
unless you need them sooner.

Sincerely,

S. Richard Cronin

March 24, 1965

Mrs. Alfred P. Shaw, President
The Arts Club of Chicago
109 East Ontario Street
Chicago 11, Illinois

Dear Mrs. Shaw:

Sculpture House has made the repairs on your John Storrs sculpture, filling in the missing members, but could do nothing about the black marble edge in the upper section, as there is no way of filling in this area permanently.

You will note that the bill is ridiculously low and I am sure you will find that the work done was first-rate, as none of us has been able to find the repaired sections.

Sincerely yours,

EOB/ta

CHATHAM



COLLEGE

PITTSBURGH 32, PENNSYLVANIA

March 24, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

There will be an opening for an instructor in Painting and Drawing at Chatham College beginning in September, 1965. The position would entail responsibilities for beginning and advanced studio courses in painting, drawing, and design.

We are interested in a spirited young painter, but one who has a strong interest in teaching as part of his growing process.

Chatham College is both a small and excellent liberal arts college for women. The Art Department features three major areas of interest, Painting, Sculpture, and Art History, and has a lively interest in both local and national art activities. We have had as visiting lecturers or guests such figures as Grace Hartigan, Aaron Copland, and Henry Koerner.

Chatham is located in the heart of Pittsburgh, but enjoys an almost rural atmosphere because of its unusual setting.

We would be interested in anyone whom you might recommend for the position.

Sincerely,

Jerry L. Caplan
Chairman of the Art Department

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LAWRENCE-MYDEN FOUNDATION

Art Collection as of 1964

- | | | | | | |
|-----|------------------|--------------------------|---------|-----------------|-----------------|
| 1. | BLANCHARD, Carol | GIRL WITH MANDOLIN | ('45) | OIL | 15 1/2 x 11 5/8 |
| 2. | DAVIS, Stuart | NATURAL SCENE | ('55) | Wclr | 12 x 13 1/2 |
| 3. | DEMUTH, Chas. | TURKISH BATH | (c.'15) | Wc. | 7-7/8 x 10 1/2 |
| 4. | KUNIYOSHI, Yas. | GIRL IN WHITE CHEMISE | ('28) | Oil | 25 1/4 x 19 1/4 |
| 5. | KUNIYOSHI, Yas. | LOVER'S PIKE | ('46) | Oil | 26 x 43 1/2 |
| 6. | MARIN, John | APPROACHING THUNDERSTORM | | Wclr | 7-7/8 x 9-7/8 |
| 7. | O'KEEFE, Geor. | FRONT-RANCHOS CHURCH | ('29) | Oil | 20 x 36 |
| 8. | SHAHN, Ben | LAISSEZ-FAIRE | ('47) | Wclr. | 12 x 17 1/4 |
| 9. | SHAHN, Ben | TE DEUM | ('54) | Ink | 12 x 12 1/2 |
| 10. | WEBER, Max | REHEARSAL | ('46) | 19 1/4 x 29 1/4 | Oil |
| 11. | ZERBE, Karl | TWO DOORS | | Gch | 15 x 26 1/2 |
| 12. | ZORACH, Wm. | YOUNG GIRL | | Brnz | 23 1/2 x 11 1/2 |

13 to 44: PRE-COLUMBIAN COLLECTION

assorted sizes, bowls, figures, animals, etc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 26, 1965

Mrs. William Sneed, President
The Burpee Art Museum
737 North Main Street
Rockford, Illinois

Dear Mrs. Sneed:

Some weeks ago you visited the Gallery and made a tentative selection of several paintings by Tseng Yu-Ho. I thought I would advise you that a new group of paintings has just arrived and if you should be interested in seeing these before making any decision, I will be delighted to show them to you at your convenience.

Won't you please let me know your wishes in the matter?

Sincerely yours,

EGH/tm

P. S. We can send you photographs in the event that you cannot come to New York in the near future.

See list

March 18, 1965

Miss Catherine M. Masico
Import Department
W. R. Keating & Company
90 Broad Street
New York, New York 10004

Dear Miss Masico:

As you will note from the enclosed copy of my letter to Abraham Rattner, I have today sent him the two forms on which you need his signature. I am sure you will receive them promptly from him.

I am also enclosing Mr. Rattner's check for \$42.10. Your records will show that this invoice was paid by The Downtown Gallery on January 8, 1965 (our check #34199). I am therefore asking that the amount of \$42.10 be held as a credit on our account.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

March 30, 1966

Mr. Harry Lowe, Curator
National Collection of Fine Arts
Smithsonian Institution
10th Street and Constitution Ave., N. W.
Washington, D. C.

Dear Mr. Lowe:

Mrs. Halpert has asked me to drop you a note to inform you that the correct title of the drawing which is presently listed as Abstract Head of James Joyce is Head of James Joyce. Mrs. Davis has kindly pointed out that the adjective, Abstract, was added to the title originally merely for the sake of easier identification. If you would make the necessary corrections on all existing forms, I would appreciate it very much.

All best wishes.

Sincerely,

Robert J. Grode

RJG:m

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MRS. JOSHUA LOGAN
435 EAST 52ND STREET
NEW YORK 22, N. Y.

March 17, 1965

Dear Mrs. Halperin:

You were so kind to let me return the lovely Zorach when it didn't seem quite to fit in Mr. Logan's study where I thought it would.

Mr. Logan will be in some time to select his own piece, but in the meantime our accountants have suggested that rather than carry this amount on our books as we are now both doing, you would be kind enough to reimburse us against the time when my husband is not so busy and will be able to make a leisurely selection.

With all best wishes.

Cordially,

Nedra H. Logan

apm

March 24, 1965

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
22 West 54th Street
New York, New York, 10019

Dear Lloyd:

I am so sorry to be late in giving you the valuations, but the Storrs Exhibition was a 20-hour-a-day job during the past ten days. Please forgive me.

The valuations are listed in the enclosed carbon copy of your letter.

Sincerely yours,

ROH/tm

Emanu-El Midtown

YM-YWHA

309-311 EAST SIXTH STREET, NEW YORK 3, NEW YORK • OR 4-7123

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YM-YWHA'S OF GREATER NEW YORK

March 15, 1965

Dear Mr. Shahn,

The response to our first art exhibition, ART EAST 1964, was so gratifying to both our local artists and the Nursery School that we have decided to hold a second art show. We hope that this will be the beginning of an annual tradition. The show will take place on May 1 and 2, 1965 at the Emanu-El Midtown YM-YWHA at 309-311 East 6th Street.

The show will include the works of artists living and/or working in the general area served by the "Y". Profits from the sale of their works will be divided as follows: 35% to the Nursery School and 65% to the artist whose work is sold.

We would be very pleased if you would join us in ART EAST 1965. Because of the limitations of space, we are requesting only two paintings or sculptures and/or four graphics. The paintings offered for sale should measure no larger than 36" X 36"; the sculptures should be of modest size. Paintings should be framed and prints framed, or at least matted. If you have any questions please call Lyn Yanuck, OR 4-7123.

It is most important that you fill in the enclosed form. Be sure to attach a very brief biography of yourself as an artist and return it to us as soon as possible.

We look forward with pleasure to receiving your reply.

Sincerely,

Judith Greene
ART COMMITTEE

Encl.

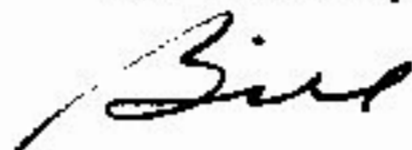
March 15, 1965

Page 2

Would you please contact Mrs. Haas as soon as it is convenient?
Her address is:

2100 Pacific Avenue
San Francisco, California

Very sincerely yours,



William E. Steadman
Director

WES:mmm

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March 18, 1965

Mrs. Peter Orser
76 Maple Street
Perrysburg, Ohio

Dear Mrs. Orser:

Thank you for your letter and check. A receipted invoice is now enclosed.

I am very pleased that you will add this outstanding example by Bittner to your collection. There are very few of this period available and this was one of our special favorites.

When you are next in New York, I hope you will come in to say hello.

Sincerely yours,

EOH/tm

March 23, 1965

Mr. Joseph T. Fraser Jr., Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

Dear Mr. Fraser:

We have received the return shipment of the items which we loaned for your Exhibition, with the exception of the two Ben Shahn silkscreens which were sold and the William Dole collage, MAKE READY, which was to have been returned directly to the new owner, Mr. Edmund Coffin, Hegeman's Lane, Glen Head, Long Island, New York.

Mr. Coffin telephoned us this morning to say that he has not as yet received MAKE READY. Would you be good enough to check on this for us and notify us that it has been shipped to Mr. Coffin and/or when he may expect to receive it.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

THE BUTLER INSTITUTE OF AMERICAN ART



Phone 743-1711 • • • • 524 Wick Avenue
YOUNGSTOWN, OHIO 44502

March 30th, 1965

Mrs. Edith Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

Dear Edith:

We were glad to receive your letter of March 26th. The only explanation I can give for not having received your letter of February 14th is that the Antigua Post Office is never efficient to start with, but it is possible that the letter did not have enough postage and, therefore, went surface mail, which means it will arrive about August.

I note what you say about Davis and we shall stand by until something definite appears.

In your last paragraph you mentioned that 'as soon as the photographer delivers a new set of prints I will send you the Kuniyoshis for consideration.' I assume the ones enclosed are those.

We will take the Kuniyoshi No. 6 "Still Life With Biscuits" and are returning herewith the other photographs.

When we returned from Antigua recently I had our car meet us at Idlewild from which point we drove directly across the Verrazano Bridge to the George School to pick up our two children for their spring holiday.

It is not likely that we will be in New York before next fall, but it is always possible.

Very truly yours,

Jos. G. Butler,
Director.

Director: JOS. G. BUTLER

Asst. Director: CLYDE SINGER

Curator: ED G. PERKINS

Twelve: Mrs. HENRY A. ... • Dr. J. ALLAN ALTOFFER • Mr. ALBERT J. BRADY • Mr. CARL L. DENNISON • JUDGE JOHN W. FORD • Mrs. JAMES C. FORTY • Mr. WILLIAM J. HITCHCOCK • Mr. JEROLD S. MEYER • Mr. JON NARRBERT • Mr. ALBERT PARELLA • Miss JEAN WISE

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March 23, 1965

Dr. Irving F. Burton
26912 York Road
Huntington Woods, Michigan

Dear Irv:

My attention has just been called to the fact that the pastel by Max Weber entitled *LECTURE AT THE METROPOLITAN MUSEUM* is still in your possession. This was shipped to you on December 5th for consideration.

As we are arranging an exhibition to be shipped to London, I am very eager to have this returned to us at your earliest opportunity, unless you have decided to retain it. Would you be good enough to wire me your decision upon receipt of this letter, as I must send out that list to London immediately.

I hate to sound like Simon Legree, but the attorney for the Stuart Davis estate, which is about to be settled, demands that payment be made on *EMBLEM*. Thus, I am forwarding a check immediately and hope that you can do something about this in the very near future. These various estate manipulations get me down, but I'm sure you will understand the situation.

Do come in and see the John Storrs exhibition. I look forward to a visit with you and Doris.

Sincerely yours,

EOB/tm

AGA

SHELburne



MUSEUM

Dear MAS. Halpert,

Please excuse my delay in replying to your most thoughtful invitation to attend the Exhibition Preview of John Storrs' Sculptures. I have been away from the Museum.

I hope that it was a most successful exhibit, and that this artist will receive every praise he deserves.

We hope that you will be at Shelburne for our Annual Meeting.

With my appreciation for your invitation and my kindest wishes,

most sincerely
BRADLEY Smith

March 26th, 1965

March 26, 1965

Mr. Frank M. Titelman
3510 Onside Avenue
Altoona, Pennsylvania 16602

Dear Frank:

Finally someone succeeded in changing my public image after 38 years (I am not referring to my age, but to that of the Gallery). I am enclosing a credit invoice, making a total sum of \$16,000., which was your original offer. The 10% discount I referred to related to the two Doves, as I have a little leeway with his widow, but certainly not with Weber. I trust this will straighten out the matter to our mutual satisfaction and you will have occasion to boast that you were the one who broke me down.

It was such fun having you here at the Storrs opening and at dinner. You managed to win over Mrs. Boos completely, as she had agreed to let the Whitney Museum have the sculpture that you chose - without telling me about it - and spent considerable time with Goodrich, Gordon and Bryant subsequently straightening out the matter and arranging for a substitution for the museum.

I hope that you and Rose will have a wonderful time in Japan. Don't forget to send me a picture post card.

With affectionate regards, I am

Sincerely yours,

BGH/tm

I deduct \$1150 -

pm ed
March 30, 1965

Mrs. Robert B. Sexton
Box 866
Hobbsville, Texas 78361

Dear Mrs. Sexton:

I am sorry that your letter was inadvertently mislaid and that my reply has been delayed accordingly.

Since Ben Shahn concentrates on the serigraph medium and carries out the entire process from beginning to end - unlike most other artists today - his prices, I am afraid, are beyond the limit you stated. There are only two prints available which are priced at \$50.

ALGERIAN MEMORY, 1959 PROFILE (B & W), 1952

Unfortunately, we have no catalog of our prints, by Shahn, Rattner, Weber, Davis, Kuniyoshi - but in any event, they too are higher in price range. However, we have a very interesting younger painter and graphic artist - Edward Stasack, who would fit in to the category. If you are prepared to pay the packing, transportation and insurance expense, we will be glad to send you a small group for consideration. Won't you please let us know.

Sincerely yours,

RGH/tm

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NEB/JCO

25th March, 1965

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, U.S.A.

Dear Mrs. Halpert,

By this morning's mail I have received from your city the enclosed photograph of a painting by Ben Shahn. The approximate dimensions are 24" x 15½" including the frame. I have been asked £500.0.0. for it, and would like to know whether you think it is worth buying. In the event that we bought it, would you like to take a half share with us? I can import the picture or a proper photograph, but I do not want to waste anyone's time.

Perhaps you would like to cable me about this, but in any event please let me have the photograph back by return of post.

Yours very sincerely,

Nicholas E. Brown

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March 30, 1965

Mrs. Nadine Bell
Burpee Art Museum
737 North Main Street
Rockford, Illinois

Dear Mrs. Bell:

Tseng Yu-Ho, whom you invited for your 50 States Exhibition, asked me to take care of the details in connection with her participation in this exhibition. Within a few days (as soon as I can get the photographer to deliver the slides to us), these will be sent directly, together with all the necessary data. Biographical notes are also being enclosed, but the photograph of the artist will be mailed to you from Honolulu, as we have none on hand. We will also follow your requirements regarding the packing and shipping of the paintings you choose.

As Tseng Yu-Ho has had wide publicity throughout California, I would suggest that publicity releases and catalogs be sent to the press throughout the state. I am also supplying the name of the art critic in Hawaii - Carl Wright, Honolulu Star Bulletin, 125 Merchant Street, Honolulu, Hawaii - and would also suggest that a catalog be sent to the Honolulu Academy of Arts at 900 South Beretania Street, Honolulu.

Sincerely yours,

EOH/tm

P. S. I have just noticed that your letter to Tseng Yu-Ho was dated February 20th, but it has just reached me. In the event that you assumed because of the delay that the artist did not wish to participate and you have meanwhile chosen someone in her place, would you please wire me so that I will not go to the expense of having the slides made, etc. I shall be most grateful.

March 25, 1965

Mr. Laurence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

Although you must have the receipt for the Levine TOMSTONE CUTTER, I find that you have not received our Purchase Invoice and am therefore enclosing it with my apologies.

I do hope that you will be in town shortly to see the absolutely fabulous exhibition of sculpture by John Storrs, who disappeared from the public scene (as mentioned in our catalog) in the early 1930's. The rest of the story is incorporated in the catalog under Biographical Notes. In any event, I look forward to seeing Barbara and you in the very near future. My best regards.

Sincerely yours,

BJR/tm

March 30, 1965

Miss Naomi Thompson
Little, Brown and Company
The Lincoln Building
60 East 42nd Street
New York, N.Y. 10017

Dear Miss Thompson:

I have been waiting patiently to hear about the paintings of the Haggadah. Unless we are certain to have these for the exhibition it seems unnecessary to send out invitations for the opening. Have you had any specific information as to the likelihood of having these here in time for hanging before the 13th of April. Won't you please let me know so that we could discuss the further details in the next day or two.

Sincerely yours,

BHH/rb

Dear Mrs. Halpert,

Warm thanks for your time and interest. I'm using many of your quotes in the "Town and Country" article in May. As you requested, I'm returning AMERICAN MODERNISM: THE FIRST WAVE, which was helpful to me in my research.

I'm looking forward to your John Storrs exhibition. All the best,

George

GEORGE CHRISTY
Senior Editor

March 15, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery

/s

Suggested captions: BEN SHAHN'S HAGGADAH material

PHOTOGRAPHS:

- 1) Mr. Arnold Fawcett of the Trianon Press examining the frontispiece with M. Deschamps, chief assistant of Fernand Mourlot, well-known lithographic printer in Paris.
- 2) M. Fernand Mourlot supervising the printing of the first stage of the original lithographic frontispiece.
- 3) Detail of the lithographic stone in place on the press in the course of printing.
- 4) M. Pierre Crampe shown in his atelier applying color through a stencil. All plates of the Recital in the de luxe editions were hand-colored through stencils with an average of 30 colors. All the plates were corrected and approved by Ben Shahn.
- 5) Ben Shahn in the publisher's office in Paris (photo Harry Rakwin).

OFFSET PROGRESSIVES:

The illustrations of the trade edition were printed in 6-, 7-, and 8-color offset. This series shows the progressive color build-up of the frontispiece and title page.

..... of plate seven of the Recital.

SET OF DE LUXE ILLUSTRATIONS:

The twelve plates of the Recital were printed in collotype and an average of 30 colors were applied by hand through stencil. The frontispiece is a composite plate drawn in original lithography in two colors by Ben Shahn and colored by hand through stencil. All plates were corrected and approved by Ben Shahn.

COLLOTYPE SERIES OF AN ONLY KID:

The series of drawings for 'An Only Kid' from the de luxe edition.

COVER OF THE TRADE EDITION:

The cover of the trade edition was printed in gold ~~from~~ silk-screen by from the original design by Ben Shahn.

SET OF DE LUXE PROGRESSIVES:

The illustrations of the Recital for the de luxe edition were printed in a collotype base and an average of 30 colors per plate were then hand-brushed through stencils. This shows the color build-up of Plate One.

Paris, 19 March 1965

March 30, 1965

Mr. Charles R. Penney
Olcott, New York

Dear Mr. Penney:

The receipted statement that you requested was inadvertently mislaid and I apologize for the delay. It is now enclosed, with thanks.

I hope that you plan to be in New York before the 17th of April so that you may see our current exhibition of sculpture by John Storrs. The majority of the sculptures shown are dated between 1913 and 1935. Because of many traumatic experiences, the artist removed himself from outside art activities and this exhibition is in the way of a rediscovery of an outstanding, creative and original artist, whose work anticipated by 30 years many of the current movements in this field.

I hope I will have the pleasure of seeing you soon.

Sincerely yours,

EGH/tm

is not possible for me to attend, although there will probably come a time when one coincides with a visit to New York.

* I don't like to disregard a RSVP — So perhaps you had best put me automatically in the "regrets" list, but liking to

Emanu-El Midtown

YM-YWHA

309-311 EAST SIXTH STREET, NEW YORK 3, NEW YORK • OR 4-7123

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March 15, 1965

Dear Mr. Miller,

The response to our first art exhibition, ART EAST 1964, was so gratifying to both our local artists and the Nursery School that we have decided to hold a second art show. We hope that this will be the beginning of an annual tradition. The show will take place on May 1 and 2, 1965 at the Emanu-El Midtown YM-YWHA at 309-311 East 6th Street.

The show will include the works of artists living and/or working in the general area served by the "Y". Profits from the sale of their works will be divided as follows: 35% to the Nursery School and 65% to the artist whose work is sold.

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It is most important that you fill in the enclosed form. Be sure to attach a very brief biography of yourself as an artist and return it to us as soon as possible.

We look forward with pleasure to receiving your reply.

Sincerely,

Judith Greene

ART COMMITTEE

Encl.

P.S. We are particularly interested in exhibiting a group of works dealing with Jewish subject matter. We would be most happy if we could get even some "small" items.

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X
Mrs. Arthur L. Shipman, Jr.
120 SCARBOROUGH STREET
HARTFORD, CONNECTICUT 06105

Dear Miss Harpint, Feb. 14 65

Thank you for your
letter about the George Morris.
We are very much interested
in the idea of getting the
"Posthumous Portraits"
but wish to wait to let
you know definitely 'til
my husband sees it which
he will do next weekend.
+ let you know soon

Thank you so much
for your letter

Sincerely

Aras D Shipman

ARKANSAS ARTS CENTER

MAC ARTHUR PARK, LITTLE ROCK, ARKANSAS

March 30, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

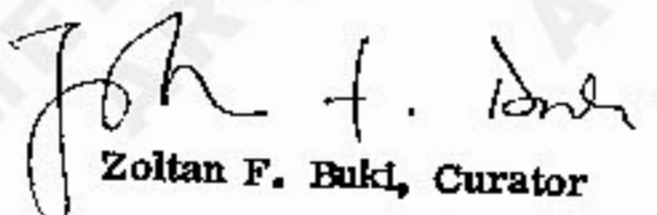
Dear Mrs. Halpert:

Thank you for your letter of March 25. The objects you loaned for our "Bird In Art" Exhibition have left the Arts Center on February 27 with the entire New York shipment for redistribution by Budworth to the respective lenders.

On behalf of Mrs. Winthrop Rockefeller, the Board of Trustees, and myself let me thank you for your cooperation in making our exhibition a success. I take this opportunity to ask you for the loan of the Henry Moore bronzes in your collection for our "Drawings and Sculpture of Henry Moore" Exhibition to be held at the Arts Center from April 30 through June 27, 1965. This exhibition is also a cooperative effort with the University of Arizona. Their list to us indicated four bronzes that you graciously loaned; should you have more - or perhaps, drawings - I would appreciate your informing me about their availability for our exhibition. Should you approve of this loan we would like these objects to arrive on or about the 15th of April. We, of course, will assume costs of crating, shipping, and insurance.

Thanking you again and awaiting your reply at your earliest convenience, I am

Sincerely,


Zoltan F. Buki, Curator

ZFB/mw

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Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



AND COMPANY, INC.

48 WEST 37TH STREET NEW YORK 18, NEW YORK • LONGACRE 5-0274

March 30, 1965

Mrs. E. Halpert
Downtown Gallery
32 East 57th Street
New York, N. Y.

Dear Mrs. Halpert:

I thought that you might be interested
in the enclosed article, just in case you
missed it.

Sincerely,

SILLS AND COMPANY, INC.

Philip Sills

PS:dt
enc.

March 25, 1965

Mr. Zoltan F. Buki, Curator
Arkansas Arts Center
MacArthur Park
Little Rock, Arkansas

Dear Mr. Buki:

As I was under the impression that the "Bird in Art" exhibition was to close mid-February in Arkansas, I am writing to ascertain whether the date has been extended and when we may expect the return of the paintings and sculptures we had shipped to you from Arizona. Won't you please let me know.

Incidentally, if there are any paintings or sculptures in which you are interested, you will note that a good many are for sale. These are listed with the prices on our consignment invoices 7819 and 7821, with one item on 7820. The others are not for sale. I don't know whether you or Mrs. Rockefeller are aware of the fact that I helped Mrs. John D. Rockefeller Jr. with her collection of American Folk Art (as well as contemporary American and European art) and that the bulk of the purchases made by her in the latter 20's through the early 40's cleared through The Downtown Gallery and The American Folk Art Gallery. It occurred to me that you might be interested in having this information.

If there have been any reviews which have appeared in local publications of which you have duplicates, I would be most grateful if you would send these to me or would have the originals xeroxed in the event that you have a single set.

I look forward to hearing from you in the near future.

Sincerely yours,

BOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1965

Art News
4 East 53rd Street
New York, New York 10022

Dear Sir:

Our service has just sent us a clipping of a review published in Art News with the heading "Eleven from the Reuben Gallery". Within the article, which names the eleven artists represented, there is a statement to the effect that they were all members of The Downtown Gallery in 1959-60. This is incorrect, as well as the reference to the "various Happenings".

Sincerely yours,

EGH/tm

paintings owned by Museums
other than The Met, MOMA
and Whitney by the following:-

Shuler - title? - Boston Museum

O'Keeffe - ? - Cowles -

Marin - ? - ?

Weber - ? - Detroit

These are to be borrowed to
be shown in the White House
Arts Festival on June 14th -

so we must ask for them
right away -

About that letter
from the Smithsonian

March 26, 1965

Mr. Carl Freda
151-40 23rd Avenue
Whitestone, L.I., New York

Dear Mr. Freda:

Just so we have this in writing --

After many messages left with your service and a note written to that address, we finally connected yesterday. As I stated at that time, we have a good many crates to be taken away, but they must not be taken unless one of us is here to tell your men which to take. When I arrived this morning, I found that two crates had been taken away and they were two which should ~~not~~ have gone. Please see that no others are removed without someone from the Gallery on hand to point out the right crates.

Sincerely yours,

Tracy Miller

Myden, Lawrence House, Cont'd

Living Room, Cont'd

17th Century Spanish Sofa
Greco, Emilio - Standing Woman Figure - (Bronze)
Spanish Tile Fountain
Burr - 13 Birds
16th Century Japanese Screen (Camakuri School)
Jade Bowl - Ming Dynasty
Ceramic Horse (T'ang Dynasty)
Ming Head (Wood)
15th Century Japanese Roof Tiles
15th Century Chinese Painting
Tsuba - Sword Guards - Japanese
✓ Gorki - Still Life (Oil)
Railroad Lamps - 19th Century French
Tibetan Jade Bowl - Ming Period
Four Georgian Candlesticks for Sabbath -
Wei Dynasty Bronze Buddha
Japanese Scroll Painting (16th Century ?)

In Room Divider

Sung Mirror
Incense Container
Lacquered Libation Cups
Tung Period Porcelain
Sung Jade Necklace Pieces - Framed
Japanese Noh Mask (17th Century)
Ming Chinese Dancing Girl (Ivory)
Wei Bronze Bowl
Wei Porcelain Water Bowl
Ming Roof Tile (Man on Horse)
T'ang Bowl
Wei Buddha
18th Century Japanese Teacup
Plates-T'ang
Ming Roof Tile (man on horse)
T'ang Horse
Japanese Camakuri - 13th Century Bronze
Bronze Saddle ornament (Kublakhan?)
13th Century Madonna Figure (Wood)
Ming Porcelain Tea Caddy

Bathroom

✓ Magritte - Head
16th Century Japanese Scroll - The Philosopher
Napoleonic Medals on Wall
Tiffany Shades
Japanese 16th Century Poster
Ming Roof Tiles

Third Floor

Upstairs Sitting Room

Phillips - Taileries (Oil)
Tamayo - Two Women (Gouache)
✓ Cagli - King Solomon (Oil)
Pre-Columbian Pieces on Wall
✓ Cinello - Girls School (Tempera applied to plaster)
Campigli - Circus Girl on Horse (Oil)
✓ Zerbe - Three Doves (Gouache)
Pre-Columbian and Greek Artifacts on bookcase shelves
✓ African Doll on Fireplace Shelf
O'Keefe, Georgia - An American Place (Oil)
✓ African Man with Bow and Arrow (Bronze)
Ancestor Figure Easter Island
Murin - Cityscape (Watercolor)
Davis, Stuart - Landscape (Watercolor)
Kuniyoshi - Lover's Pike (Oil)

March 30, 1965

Mr. Stuart C. Henry, Director
The Berkshire Museum
Pittsfield, Massachusetts

Dear Mr. Henry:

Thank you for sending me an announcement of the 1965 Spring Events at The Berkshire Museum. It all sounds fascinating and I regret that I cannot leave the Gallery for even a short jaunt to Pittsfield.

We are now preparing for our move from this address to new quarters and hope to open early in May, if all the work involved in the remodeling will have been completed. A propos, I have been fussing with wall covering and have not had a chance to get out "in the market" to see what is available for use, so that we may nail into the wall for picture hanging rather than using the old method of hanging from hooks on a picture molding. In your notes for '65, you refer to "new string-courses for hanging paintings without wires". If this is not a secret process, I would be most appreciative if you could send me some details in this connection. It would solve a serious problem for me. I hope that I am not imposing on your good nature and look forward to hearing from you very shortly.

My best regards - and a happy Spring to you.

Sincerely yours,

ESH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9500

March 25, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Again I am writing for an up-to-date evaluation on a work in our collection going out on loan. In this case the loan is less than ten days away so I am enclosing an air mail return envelop. The work in question is Georgia O'Keeffe's PATIO WITH CLOUD o/c 1956 36hxw30" purchased from you in 1957. We presently have it on the books at \$4,000 which I feel perhaps is quite low.

Concerning your loans to our exhibition "Pop Art and the American Tradition" we expect Hahn March 31. I will send you a condition report as soon after arrival as is possible.

Many, many thanks for your continued help and co-operation.

Sincerely yours,

Carol Lange

Carol Lange
Registrar

March 30, 1965

Mr. Edwin Binney
305 Dean Road
Brookline, Massachusetts

Dear Mr. Binney:

This "Boss-Lady" has been involved in several major projects, including the latest one involving our moving arrangements to new quarters, hopefully by May 1st. This, of course, requires much time spent with the architects, contractors, dashing back and forth, etc. and explains the delay in answering your letter.

For your information, the signatures which appear on all the Kuniyoshi drawings recently released by his widow is affixed by her. To make it thoroughly honest, she signs his name and hers below, with the "by" as guarantee. For some reason or other, Kuniyoshi never signed any of his paintings or drawings until he decided to have them framed. Thus, we have been obliged to follow this method, which we consider the most honorable although it might look a little clumsy. This also protects collectors from being stuck with a fraud, of which there are many on the market. As a matter of fact, I had Parke-Bernet withdraw a very bad fake painting from a recent auction and we have had others removed from the market for the same reason. We do want to protect our clients as you well know.

I hope you and the family are enjoying your latest acquisition and that you will be in soon, during the John Storrs exhibition, which is - in the best sense of the word - "sensational", representing an extraordinary career which ended in the 30's, after having enjoyed the glorious period of renaissance. I will tell you the long story on some other occasion, but I would love to have you see the exhibition and it is always a pleasure to visit with you.

Sincerely yours,

EDH/tm

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM C. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

898 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 9-2700

March 19, 1965

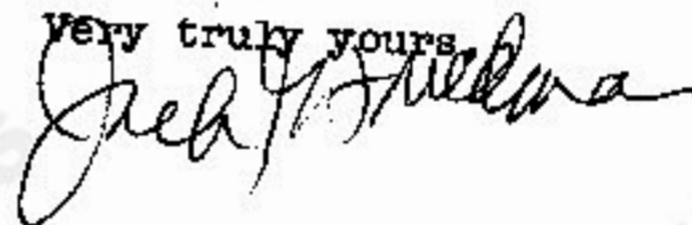
Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Re: 32 East 51st Street

Dear Mrs. Halpert:

We have not as yet received your check to the order of John T. McCormick, Jr. in the sum of \$4,000.00 to cover the charge for use and occupancy of the premises occupied by you in the above building for the period from January 11, 1965 to and including March 31, 1965 as requested by our letter to you of March 5, 1965.

Very truly yours,



JGF:dg

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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LITTLE, BROWN AND COMPANY
PUBLISHERS
BOSTON



NEW YORK OFFICE
THE LINCOLN BUILDING
60 EAST FORTY SECOND STREET
NEW YORK 17
TELEPHONE MURRAY HILL 7-1135

March 18, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

When you get this could we talk
about any suggestions you have about
changing or amending the attached copy,
and the sample form.

Cordially,

Naomi Thompson
Naomi Thompson

NT/jb
Enc.

23 March 1965

Seoul, Korea

Dear Miss Halpert:

Your last letter was received by the Nihonbashi Gallery and today heard of its contents via the telephone.

We would like to know the date you can ship from New York the Kuniyoshi works. Could you write directly to the gallery this information. I am traveling here in preparation for a show of Korean Paintings at Tokyo but will drop all to work on the promised Kuniyoshi and Ben Shahn exhibitions.

But now I hope you will let us know soon when we can expect your shipment so we may prepare our gallery and publicity.

The letter from Nihonbashi you may have received bearing the name of Mr. Watabe is from my manager. He may address you in my name

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK NY 10022 MU 8-0800

ALLEN F. HURLBURT, Art Director

March 15, 1965

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York, N.Y.

Dear Mrs. Halpert,

Thank you for your note of March 11 regarding the
the use of Ben Shahn's "Gandhi" in the Society of
Illustrator's travelling show.

I am afraid I did not make my request clear. What I
meant was that if the original were not available,
we could send (the unsigned) photographic reproduction,
which could be clearly marked accordingly. However if
this is not feasible, we will be guided by Mr. Shahn's
preference. Kind regards -

Sincerely,

Leemarie Burrows
Leemarie Burrows

Policy to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DUNHILL construction corporation

225 West 34th Street • New York 1, N. Y. • OXford 5-0030

- GENERAL CONTRACTORS
- NEW BUILDINGS
- CUSTOM ALTERATIONS
- OFFICES, STORES
- AND RESIDENTIAL

MARCH 22, 1965

PAGE No. 1

DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK CITY, N.Y.

JOB SITE: RITZ TOWER HOTEL
57TH ST., & PARK AVE., N.Y.C.

DEAR MISS HALPERT:

WE HEREWITH SUBMIT OUR ESTIMATE FOR THE PROPOSED ALTERATION WORK AT THE ABOVE MENTIONED PREMISES;

DRAWING No. SK-5 AS PREPARED BY CARSON LUNDIN & SHAW, 1/26/65.
GENERAL SCHEDULE PREPARED BY DUNHILL CONSTRUCTION CORPORATION.

THE FOLLOWING ITEMIZED LIST IS ADDITIONS, CHANGES AND CLARIFICATION OF THE DRAWINGS AND IS INCLUDED IN THE WORK:

- THE VYNIL TILE FLOORING CALLED FOR WHICH WE HAVE INCLUDED IN OUR ESTIMATE IS FLINKOTE FEX-SLATE VYNIL ASBESTOS (FLEXACHROME) 1/8" X 12" X 12" FLOOR TILES TO BE LAID ON THE EXISTING SURFACES. WE HAVE NOT INCLUDED ANY FLASH PATCHING. WE HAVE NOT INCLUDED ANY BASE.
- NEW CARPETING IS NOT INCLUDED IN THIS ESTIMATE.
- WALLS TO BE FURRED WILL BE FURRED WITH FIRE RETARDENT WOOD STUDS AND FIRE-CODE 60 SHEETROCK. THE PICTURE MOULDING WILL BE A STOCK PICTURE MOULDING AS PER DYKES CATALOG.
- WOOD DOOR TO SERVICE AREA WILL BE HUNG WITH BUTTS (NO RIXON) AND WE WILL INSTALL A DOOR CHECK. ALL NEW AND REPLACED DOORS WILL BE INSTALLED WITH NEW HINGES AND NEW MEDIUM PRICED SCHLAGE LOCK OR LATCHSETS.
- A 15' LONG DISPLAY CABINET UNIT WITH PAPERED RECESSES AND LINOLEUM COUNTERTOPS IS INCLUDED, TO BE PLACED IN EXHIBITS ROOM.
- WE HAVE INCLUDED ALL NECESSARY SHEETMETAL WORK TO EXTEND ALL GRILLS AND REGISTERS THRU HUNG CEILINGS, FURRED WALLS AND CABINETS EXCEPT FOR THE TWO CEILING EXHAUST GRILLS IN THE EXHIBITS & GALLERY. WE WILL FURR THE HUNG CEILING UP TO THE PERIMETER OF THESE TWO EXHAUST GRILLS.
- WE WILL PATCH THE EXISTING RESILIENT FLOORING IN THE WRAPPING ROOM WHERE THE REMOVALS WERE.
- OUR ESTIMATE INCLUDES THE NEW WATER CLOSET WITH ALL NECESSARY PLUMBING. THE WASTE PIPE MUST BE RUN A LONG DISTANT TO REACH A LEGAL SIZE WASTE. WE HAVE INCLUDED THE VENT PIPING TO BE ATTACHED TO THE EXISTING VENT FOR THE ADJOINING EXISTING SINK IN THE LAVATORY, AS THE COLD WATER ALSO. IF THE VENT IS NOT AT THIS AFORE MENTIONED LOCATION (SINCE IT CANNOT BE SEEN WITHOUT OPENING THE WALL) THEN ANY ADDITIONAL WORK AND MATERIAL REQUIRED TO RUN THE VENT TO ANOTHER LOCATION WILL BECOME EXTRA WORK.
- ALL WALLPAPER WILL BE REMOVED PREVIOUS TO PAINTING. ALL CABINETS WILL BE PAINTED. THE EXISTING HUNG ACOUSTIC CEILING IN THE FOYER WILL BE PAINTED.
- WE HAVE INCLUDED AN ALLOWANCE OF \$ 2,200.00, OUR COST, FOR LIGHTING FIXTURES. THIS IS BASED ON THE TROUGHS BEING STEM HUNG GOTHAM # 2151R. ALL LAMPS AND TUBES WILL BE SUPPLIED BY THE CLIENT AND IS NOT INCLUDED IN THIS ESTIMATE

C O N T I N U E D

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THE CHASE MANHATTAN BANK

Rockefeller Center Branch

30 Rockefeller Plaza, New York, New York 10020

March 18, 1965

Mrs. Edith G. Halpert, President
Downtown Gallery, Inc.
32 West 51 Street
New York 22, New York

Dear Mrs. Halpert:

Your company generally makes withholding tax payments through us for the first two months of every tax period, but not for the third month. Perhaps this is because it is felt a penalty might be incurred if third month payments are made through us and the validated receipt not received in time to file with your Quarterly Report within the ten day period as stipulated by law.

The Federal Reserve Bank assures us that the problem of delayed receipts no longer exists because of a speed-up in their method of handling withholding tax receipts. Therefore, we feel that we can ask you - as one of our good customers - to make all of your tax payments through us. The enclosed memorandum explains the procedure which may be used. Essentially, it says that if payments are made through our Bank for the first two months of a quarter, you may also deposit your third month payments in the same way. You then have ten additional days in which to file your Quarterly Report - plenty of time considering the Federal Reserve Bank's speed-up process.

Making third month tax payments through us will add one slight step in your handling of these payments. As compensation we offer you our sincere gratitude for favoring us with this additional business.

With kind regards,

Sincerely,



H. A. Howland
Assistant Vice President

Enclosure

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DEPARTMENT OF STATE
WASHINGTON

March 22, 1965

Dear Mrs. Halpert:

Thank you so much for your kind invitation to the preview of the exhibition of sculpture by John Stores. I wish it were possible for me to be in New York on that date.

When I am next in New York, I would very much like to have a chance to tell you about the success of our Program. Since my discussion with you early in its inception, the Art in the Embassies Program has really been going amazingly well.

I look forward to seeing you soon.

Sincerely,

Nancy P. Kefauver
Nancy P. Kefauver
Advisor on Fine Arts

Mrs. Edith Gregor Halpert,
c/o The Downtown Gallery,
32 East 51 Street,
New York, N.Y. 10022.

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March 30, 1965

Mr. Carl Solway
Flair House
405 Race Street
Cincinnati, Ohio

Dear Mr. Solway:

Thank you very much for bringing the inclusion of the additional Ben Shahn silkscreen, Maximus, in our March 23rd shipment to our attention. I hope that this did not cause you any inconvenience and I am enclosing another consignment form which will cover this work.

Thanks again for your prompt notification and in the meantime, all best wishes.

Sincerely,

Robert J. Grede

RJG:s

THE JOE AND EMILY LOWE ART GALLERY

UNIVERSITY OF MIAMI • CORAL GABLES, FLORIDA 33146

OFFICE OF THE DIRECTOR

MARCH 23, 1965

MISS EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK 10022

DEAR MISS HALPERT:

THROUGH A GIFT FROM OUR BEAUX ARTS ORGANIZATION, THE GALLERY HAS DECIDED TO HONOR THE MEMORY OF THE LATE PROFESSOR VIRGIL BARKER, NOTED AUTHORITY ON AMERICAN ART, WITH THE ESTABLISHMENT OF A COLLECTION OF AMERICAN ART TO BE NAMED FOR HIM.

I AM PLANNING TO BE IN NEW YORK DURING THE WEEK OF APRIL 12-16, AT WHICH TIME I WOULD LIKE TO DO AN INITIAL SCREENING IN ORDER TO SUBMIT PHOTOGRAPHS TO THE COMMITTEE FOR SELECTION. THE INITIAL SUM AVAILABLE WILL BE BETWEEN THREE AND FIVE THOUSAND DOLLARS. I WOULD APPRECIATE YOUR LETTING ME KNOW WHAT WOULD BE AVAILABLE AT THIS TIME AND WHEN I CAN BEST VIEW SOME OF THE POSSIBLE PAINTINGS.

SINCERELY,



AUGUST L. FREUNDLICH,
DIRECTOR

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B. LEWIN'S

urniture

NORTH HOLLYWOOD, CALIFORNIA

4030 Vinland Ave. ... Near Lankershim

Phone 2-1844

Stanley 7-3210

STORE HOURS: 9:30 a.m. to 5:30 p.m.

Monday, Wednesday and Friday 10:30 a.m. to 5:30 p.m.

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March 19, 1965

Downtown Gallery
32 E. 51 St.
New York, N. Y.

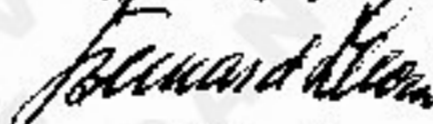
Gentlemen:

One of our customer's has requested a painting by Storrs and we are not very familiar with the artist or his work. Quite by accident, we found your ad in the "Art In America" and found his name among other distinguished American Artists.

We would be grateful if you could send us a photo or photos of his work. The size of the painting and the price, is what we are interested in so we may offer it to our client.

Thank you for your cooperation.

Very truly yours,



Bernard Lewin

BL:ep

baker paper company

36 BROAD STREET

OSHKOSH



PHONE: 291-8050

WISCONSIN

13 March 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I'm still interested in a small oil painting by Stuart Davis.

What's the scoop? Isn't the estate settled yet? Or is it possible that you might have something that is not controlled by the estate....

Hope you have something to offer.

kb:ms

Sincerely,

Keith Baker
Keith Baker

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V.V.L.

VENTESIMO ANNIVERSARIO DELLA RESISTENZA
COMITATO PER LE CELEBRAZIONI

Bologna, il 15 Marzo 1965

Segreteria:
Palazzo d'Accursio - Istituzioni culturali - Tel. 277.720

Mostra "Arte e Resistenza in Europa",

To
Mrs. Edith Halpert
Down Gallery
32 East 51st Street
New York

Gentilissima Signora Halpert,

Il Prof. Alfred H. Barr Jr., come membro del Comitato Internazionale della Mostra "Arte e Resistenza in Europa", ci ha suggerito di rivolgerci a Lei a proposito di quanto sto per chiederLe.

Desidero anzitutto informarLa che il 21 Aprile prossimo si inaugurerà a Bologna una grande esposizione sul tema "Arte e Resistenza in Europa", nel ciclo di manifestazioni promosse dal Governo Italiano per celebrare il ventesimo anniversario della fine della guerra di liberazione dalla tirannide nazifascista. La rassegna, concepita come una larga retrospettiva a carattere internazionale delle opere d'arte (pittura, scultura, grafica) nate nel clima della Resistenza europea, vuole essere un omaggio a quegli artisti che, con l'intensità del loro messaggio espressivo, durante il periodo fra il 1920-25 circa e non oltre l'Aprile 1945, combatterono per la difesa della civiltà europea. La Mostra si pone quindi al di sopra di ogni particolare ideologia e di ogni ufficialità politica: essa intende portare un contributo storico-artistico alla documentazione della resistenza spirituale opposta da l'Europa in quel tormentato periodo della sua storia.

Fanno parte del Comitato internazionale della Mostra, fra gli altri, Alfred H. Barr Jr., Jean Cassou, Philip Hendy, H.L.C. Jaffé, Emile Langui, Michel Leiris, Jean Leymarie, Kurt Martin, Miroslav Micko, Fritz Novotny, Herbert Read, Norman Reid, John Rothenstein, Willem Sandberg, James T. Soby.

La Mostra "Arte e Resistenza in Europa" si terrà nella città di Bologna dal 21 Aprile al 25 Maggio, nel Museo Civico; poi passerà nella città di Torino, forse nella Galleria d'Arte Moderna, e vi

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ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa. 18105

March 18, 1965

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, 22, N. Y.

Dear Edith:

I cannot tell you how reluctant I am to return the stimulating photographs of the three Little Sheeler's.

Jim Michener was in this morning to photograph his recent acquisitions and told me of the reasons for his financial inability to consider a purchase of this magnitude at this time. I thought that you might be curious to see my letter to him, which he thoughtfully dropped off, so that you might realize that when I asked you to take the trouble to send me the enclosed, I was not abusing your good nature or indulging in any passing whim. After you have read my letter, I believe you will understand why there is no reason for me to make further comment.

By the way, if you ever have anybody who solves their tax problems by donating works of art, whether primitive American or from among your wonderful group, please think of us kindly.

Every good wish.

Cordially,

Richard Hirsch
Director

RH: ofp

Encs: Photographs 3
Letter

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

March 22, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I see that there is a large advertising campaign on Ben Shahn's "Haggadah." Are you planning to have some copies of the regular edition available? If so, I would appreciate three copies.

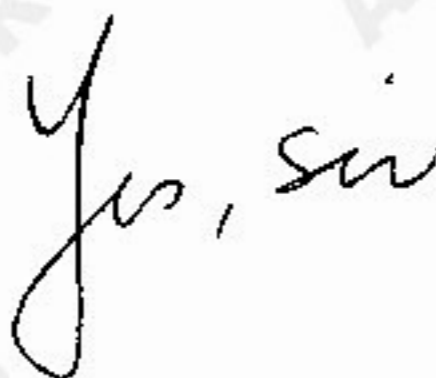
Many thanks for your attention.

With kindest regards, I am

Sincerely,



JS:KB

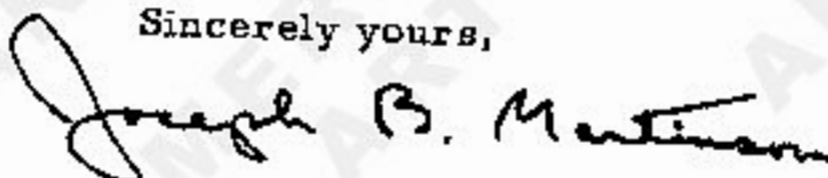


Mrs. Edith Gregor Halpert - Page 2

The museum was chartered by the New York State Board of Regents in June, 1961, and its first exhibition was held at the Time & Life building in October, 1962. Since opening in its present location at 49 West 53rd Street in October, 1963, the museum has presented six exhibitions on different aspects of folk art. Five additional shows on major themes are scheduled for the remainder of 1965. The planned exhibitions include the work of a newly-discovered folk artist, Jacob Maentel, and ship portraits of Hudson vessels by James and John Bard. Showings of Shaker furniture, tools, and paintings, whirligigs and weathervanes, and the American wildfowl decoy are also planned.

I shall look forward to hearing from you at your convenience. I hope that you will join with us in forwarding the work of the only museum in the New York area devoted entirely to the work of the American folk artist.

Sincerely yours,



Joseph B. Martinson, President
Board of Trustees

IBM:mb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 24, 1965

Mr. Bernard Lewin
4830 Vineland Avenue
North Hollywood, California

Dear Mr. Lewin:

Thank you for your letter.

Our current show of work by John Storrs is limited to sculpture, with three paintings borrowed from collections to show the relationship between the two media.

We expect to have a one-man painting exhibition next year, but will probably have some paintings on hand in May or a little later, at which time I will communicate with you.

Meanwhile, I am enclosing a catalog of the current exhibition.

Sincerely yours,

BGH/tm

March 23, 1965

Mrs. Bernice Greeley
339 East 94th Street
New York, New York 10028

Dear Mrs. Greeley:

Thank you for your letter and the copy of your resume.

We have no openings in the Gallery at the present time, nor do I see any possibility in the foreseeable future. However, I will be happy to keep your information on file and notify you should anything appropriate turn up.

Sincerely yours,

Tracy Miller



NEW YORK STATE COUNCIL ON THE ARTS

March 22, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Our plans for the Exhibition, THE CITY: PLACES AND PEOPLE, are progressing well and with a great deal of cooperation from Governor Rockefeller and Lieutenant-Governor Wilson. We have scheduled a press reception in our gallery space at the New York State Pavilion on the Fair Grounds for April 19th between 4:30 and 6:30 p.m. More formal invitations will be sent within a week or so but I wanted to take this opportunity to provide advance notice so that you could save the date to be our guests on this occasion. Transportation, while not as glamorous as hydrofoil or helicopter, will be provided and particulars will be sent later.

Enclosed, I have attached a certificate of insurance for the paintings which you are lending to the exhibition. The coverage is all-inclusive - from pick-up, delivery, exhibiting, and return. Mr. Don Vlack who was formerly with the Guggenheim Museum, will be the Council's curator for the duration of the exhibit and will be supervising the complete operation and assisting Mrs. Kuh with its installation. He will be sending you details on pick-up and delivery arrangements within a few days.

If there are any discrepancies on the insurance certificates, please let Mr. Vlack or Mr. Hightower know as soon as possible. They both may be reached at the Council's offices, 250 West 57th Street, phone - JUDson 6-2040.

I hope you will be able to attend the reception on the 19th of April and look forward to seeing you at that time.

Sincerely,

Seymour H. Knox
Seymour H. Knox
Chairman

SHK:sg
encl.

JOHN B. HIGHTOWER EXECUTIVE DIRECTOR 250 WEST 57TH STREET, NEW YORK, NEW YORK 10019 JUDSON 6-2040
WILLIAM HULL ASSOCIATE DIRECTOR 121 E. GENESEE ST., HANOVER SQUARE, SYRACUSE, N. Y. 13202 422-5323

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

The Museum Collections

March 24, 1965

Dear Edith:

We are very sorry for the confusion there has been over SALT SHAKER and the Stuart Davis exhibition which opens at the National Collection of Fine Arts in Washington on May 25. Perhaps Alfred Barr's letter of March 10 did not reach you explaining that, as a donor retaining life interest in the painting, you have control over SALT SHAKER during your lifetime, although you have agreed not to lend it without our permission. It is for this reason that we asked Mr. Lowe to address his request to you and that we forwarded the loan form, which he had sent to us by mistake.

We are, of course, delighted to have the painting in the show if it is in good shape to travel. The Museum's insurance policy covers SALT SHAKER while it is at the Museum or with you. However, our policy is written with the understanding that borrowers will insure loans wall to wall. Will you therefore be sure that the National Collection of Fine Arts insures SALT SHAKER for the amount you feel to be the current market value. Would this be in the neighborhood of \$50,000 (fifty thousand dollars)?

We are very sorry to have to trouble you with all this but when a donor retains a life interest, it is the donor and not our Museum who has the authority to grant or refuse requests to borrow the painting.

Sincerely,



Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

DCM:gbs

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CAMPO AND ROBERTS, INC.

Insurance

342 MADISON AVENUE
NEW YORK CITY, N. Y. 10017

BO 8-4000

107-21 QUEENS BOULEVARD
FOREST HILLS, NEW YORK 11375
BO 8-4000

NEW YORK WORLD'S FAIR
FLUSHING MEADOW PARK, N. Y. 11354
WF 4-6500

8 LLOYDS AVENUE
LONDON E. C. 3, U. K.
ROYAL 1855

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March 19, 1965

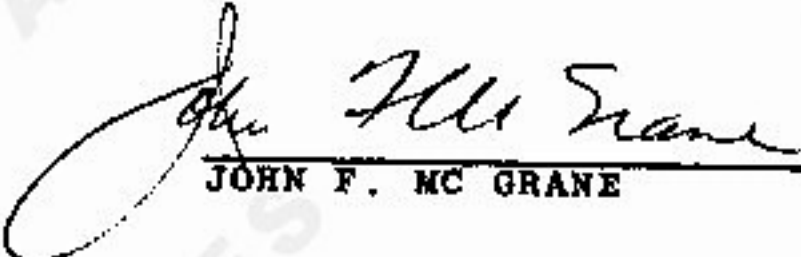
TO: MRS. EDITH HALPERT
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

This is to certify that the New York State Council on the Arts has arranged on your behalf all-risk Fine Arts coverage on the items listed below.

This coverage is provided by The Home Insurance Company in transit to the Fair and return and by the New York World's Fair Fine Arts Syndicate while on exhibit at the Fair:

<u>Painting</u>	<u>Artist</u>	<u>Valuation</u>
Purple Pub #1	Charles Demuth	\$ 8,500.00
10¢ Store, Woolworths	Arthur Dove	4,000.00
The Critic	Arthur Dove	5,000.00
George Gershwin-Rhapsody in Blue II	Arthur Dove	7,500.00
Weehawken Sequence 1903-04	John Marin	5,000.00
Related to Brooklyn Bridge, New York 1928	John Marin	15,000.00

JFM:mk


JOHN F. MC GRANE

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218

Telephone 889-1735

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19 March, 1965

Mr. Robert J. Grode
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mr. Grode,

In reply to your request of March 4, we are enclosing (with our bill) two 8" x 10" glossy photographs of Davis' BULL DURHAM. If at any time you wish to reproduce these photographs, please first request permission from Mr. David McIntyre, Assistant Director.

We regret the unavoidable delay in answering your letter, and hope you will still find these photographs useful.

Sincerely yours,

Barbara A. Fuchsman

(Mrs.) Barbara Fuchsman
Librarian

Enc: 1 invoice in duplicate and 2 photographs



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March 16, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I want to thank you for your interest in our upcoming exhibition, Collector's Choice. I am sorry to have to tell you that the voting took place on March 3rd.

Thank you for your efforts and we hope we will be able to call on you in the near future.

With all best wishes, I am

Sincerely,

Mrs. Otto Karl Bach
Exhibition
Coordinator

MsOKB:p

The Denver Art Museum

West Fourteenth Ave. and Acoma St. / Denver, Colorado / 80204 / Telephone 297-2793

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zanzinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Joseph T. Fraser, Jr.,
regrets that he will be unable to
accept the kind invitation of
Edith Gregor Halpert
to the Exhibition Preview
of the sculpture by
John Storrs
on Monday, March 22, 1965

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SP-1201 (4-20)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1965 MAR 16 AM 11 43

PFA052 (43)MB076

M DMA181 PD DES MOINES IOWA 16 953A CST

EDITH G HALPERT, CARE DOWNTOWN GALLERY

32 EAST 51 NYK

SORRY CANNOT BE WITH YOU ON THE 22ND. BEST WISHES FOR A GREAT SUCCESS

THOMAS S TIBBS DES MOINES ART CENTER

22

(21).

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Frank E. Hurd & Associates

INVESTMENTS
8840 SANTA MONICA BOULEVARD
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 4-9166 • BRADSHAW 2-3129

NEW YORK
39 BROADWAY
NEW YORK 6, NEW YORK

March 24, 1965

Mr. Norman King
The Lombardy
111 East 56th Street
New York 22, New York

Dear Norman:

Good talking to you the other day, and as you remember, we talked about Mrs. Edith Halpert of the Downtown Gallery. She is moving her Gallery to the Ritz Towers and not to be so close to her Gallery, she considered the Lombardy.

As you know, she is one of Lita and my old friends and anything you can do will not only be a personal favor but a very special favor.

It's awfully good to get the information on Blind Brook and to congratulate you on the way you have handled this.

Hope this finds you and all the family well and look forward to seeing you in May.

Sincerely,

Frank E. Hurd

FEH:rt

✓ bcc: Mrs. Edith Halpert

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202
March 23, 1963

Mr. August L. Freundlich, Director
The Joe and Emily Lowe Art Gallery
University of Miami
Coral Gables, Florida 33146

Dear Mr. Freundlich:

Thank you for your letter.

Indeed I will be very happy to cooperate with you in your "initial screening" and will welcome you any day between the 13th and 16th of April. The Gallery is closed on Mondays and I am therefore eliminating the 12th under the circumstances.

You will find a partial list of artists whose work we have available at the bottom of this letterhead. The others include additional "old masters" Marsden Hartley, Joseph Stella, Jacob Epstein as well as the younger group comprising Morris Broderson, Isami Doi, George L. K. Morris, Robert Osborn, Edward Stasack and Tseng Yu-Ho. We have just added sculptor John Storrs, a catalog of whose work is enclosed. The biographical notes explain the long gap in his career.

I would be grateful if you would let me know what day would be most convenient for your visit here - and look forward to the pleasure of meeting you.

Sincerely yours,

EOH/tm

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March 23, 1965

Miss Elaine Marie Hess
55 East 54th Street
New York, New York 10022

Dear Miss Hess:

Thank you for the duplicate copy of your resume, which followed the day after our telephone conversation.

Although we have no openings in the Gallery at the present time, I will be happy to keep this information on file and contact you should anything appropriate appear.

Sincerely yours,

Tracy Miller

and I didn't mind
paying for it. I am
enjoying it very much.
I will be in N.Y.
the end of April for
5 or 6 weeks and am
looking forward to
seeing you.

Sincerely,
Margaret Morse

MM/
M

March 29, 1965

Dear Mrs. Halpert,

I was out of
town and didn't get
your nice invitation
for your Preview till

THE WADSWORTH ATHENEUM, HARTFORD, CONNECTICUT, 06103

Please send immediately the information
on the paintings you have lent for sale in
our Collector's Corner. Must have for opening
of exhibition. Thank you

Marjorie L. Ellis
Registrar

PHOTOGRAPHS NEEDED FOR CATALOGUE REPRODUCTION
Stuart Davis Memorial Exhibition

The lenders of the following paintings requested on loan forms that photographs be obtained from The Downtown Gallery:

Rue Lippe	1928	Barry Peril
Report from Rockport	1940	Milton Lowenthal
Arboretum by Flashbulb	1942	Milton Lowenthal
Pad No. 4	1947	Milton Lowenthal
Anyaside	1961	Arthur Freeman

The following are lent by Davis Estate/Downtown Gallery or Mrs. Halpert, and are located at the Gallery unless otherwise noted.

The Doctor (or Romance) 1912
Negro Dance Hall 1915 (at studio)
Rockport Beach 1916
Self Portrait 1919 (at studio)
Taxi, Cuba 1919
75 Watt 1924 (at studio)
Super Table 1925
Cafe, Place des Vosges 1929
Theatre on the Beach 1931
Sixth Avenue L 1932
Cigarettes 1936
Hot Stillscape in Six Colors 1940
Ivy League 1953
Artist in Search of A Model 1931

TOTAL 19 photographs

please send directly to : Mr. Kurt Wiener
H. K. Press
5431 Georgia Avenue
Washington, D. C. 20011

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ERNEST BROWN & PHILLIPS LTD

DIRECTORS:

OLIVER P. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS H. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1139 • TELEGRAMS: AUDAX AUDLEY LONDON • CABLES: AUDAX LONDON W1

NEB/JCO

23rd March, 1965

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, U.S.A.

Dear Mrs. Halpert,

We are all very sorry indeed to hear that you have been ill, and hope that you are well on the way to recovery.

I can assure you that the intellectual climate in London is not any better than in New York.

I have been working hard on the biographies of the various artists, and the catalogues and biographical notes you sent me have been quite invaluable. However, I am short of biographical information on the following people, with which I would like you to provide me as soon as possible.

1. William Dole x
2. Maraden Hartley
3. John Marin v
4. Robert Osborn *
5. Frederick Ottesen x
6. C.S. Price *
7. Joseph Stella x
8. John Storrs *

I am eagerly awaiting the photographs, and the tentative list will also be useful. As well as the titles and the names of the artists, I would like the dimensions in inches, upright size first, and whether the objects are on canvas or board.

Yours very sincerely,

N. H. Brown

P.T. O

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37E

March 25, 1965

Mr. Jack Friedman
Rubin, Baum and Levin
598 Madison Avenue
New York, New York 10022

Dear Mr. Friedman:

I am sorry to have delayed the check for McCormick. This was sent to you a few days ago. Would you be good enough to have your secretary type up a complete report of payments I made personally before The Downtown Gallery became involved, as I am about to present all the papers to the accountant who takes care of my personal affairs. I will be most grateful for your help in this matter.

Sincerely yours,

EOH/tm

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, President

Alfred Zantinger, Vice President
Joseph T. Fraser, Jr., Director and Secretary

C. Newbold Taylor, Treasurer

March 29, 1965

Mr. Tracy Miller
The Downtown Gallery
32 E. 51st Street
New York, N. Y. 10022

Dear Mr. Miller:

MAKE READY was shipped to Mr. Edmund
Coffin, Hegeman's Lane, Glen Head, Long Island, N. Y.
on March 19th. I am sure that he has receive it by
this time.

Thanking you for your interest in these
exhibitions, I am

Sincerely yours,

(Miss) J. M. Vanderhoff
Membership & Exhibition
Clerk

He called to pay it
3/30 he rec'd it
for

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March 26, 1965

Mr. A. A. du Rivage, Manager
Better Living Center
104 East 40th Street
New York, New York 10016

Dear Mr. du Rivage:

I am just getting around to my dictation folder in which I found your letter requesting that we send a group of American Folk Art paintings and sculpture to you for the exhibition to be held in the Women's Hospitality Lounge.

Because we are in the process of preparing for our move from this address to our new quarters next month, we have sent the bulk of our Folk Art to the warehouse and it will be impossible for us to get at this material until after we are settled in our new home. Thus, I send you my regrets and hope that you can find substitutions elsewhere for your forthcoming show.

Sincerely yours,

EGH/ta

ESTIMATE FILE SHEET (E. S. McCann and Son Inc.)

3/31/65 By: JMS(mith)

For: The Downtown Gallery
32 East 51 Street
New York, N.Y.
To: Mrs. Edith Halpert

Job No. 36-65

Job Loc. 57th St. & Park Ave.
(Ritz Tower)

DESCRIPTION

Demolition, Masonry & Plastering	Sheet #1	\$1500. X
Carpentry	Sheet #2	2310.
Fireproof Wood Doors	Sheet #3	350.
Hardware for Doors	Sheet	290.
Acoustic Tile & Lathing		1915.
Floor Covering (Flintkote FS527 Gray 12x12 3 Galleries		900.
1 New H. M. Door & Buck & 1 Buck		250.
Curtain track hang strip	(allow)	250.
Ceramic Tile floor in Lav.		125.
Plumbing Relocate basin, 1 new water closet		800.
Air Cond. (Extend duct with ceiling diffuser & lower 1 duct in office		250.
Painting & Dec. (none in storage room)		1300.
Aluminum handrails at entrance		190.
Pair of aluminum Narrow Stile Cut Doors		685.
& frame Fuseable links		30.
Sprinkler head	(allow)	150.
Electric work		2300.
		13,595.
<u>General Conditions</u>		
Suspension \$500.	General Cond.	1,020.
Protection 100.		14,615.
Cleaning 200.	10% Fee	1,461.
Gnats 60.		16,076.
Bldg. Dept. 60.		
Wall Handling 100.		
		1020.

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GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. • ALBANY, N. Y. • NEW YORK, N. Y.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12079

BOB L. EKSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.

March 27, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Confirming our telephone conversation, please be advised that we have made application for extension for filing your personal income tax return. We are fully aware of the many problems with which you are now involved and we will have your filing date extended so that you will have plenty of time after your move to consider the details required for these purposes.

I appreciate your making available ten copies of the Haggadah by Ben Shahn. I am anxiously looking forward to my copy and know that these will serve to make wonderful gifts.

If there is anything further I can do to assist you in connection with your move or otherwise, do not hesitate to call.

With kindest regards, I am

Sincerely,



JS:KB

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March 30, 1965

Mr. Gary Bergel
The Wisconsin Union
University of Wisconsin
Madison, Wisconsin

Dear Mr. Bergel:

Thank you for your letter.

Because our "stock" is rather limited, we are unable to send out one-man exhibitions by our "masters", and of course this applies to Weber, Spencer and Shahn. However, since the latter is still producing, we may be able to arrange a small one-man show of his drawings and serigraphs if you will let me know what time of the year you would like to have the show.

We are closed during July and August, but I suppose neither month would be suitable in your case. However, when I hear from you again I can be more definite in my statements.

Sincerely yours,

EOH/ta



1254 31st St. N.W.
Washington, D.C., 20007
March 31st, 1965

Dear Runna Up To Grandma Moses!

It was a pleasure to have
you here and I greatly
appreciated your coming -
Now - I'll be thinking of
you often hoping that you
are preparing for a good
long rest in the hospital
and meanwhile not
overworking - But I
do want to ask if you
will let your assistant,
Mr. Miller, send me
the titles of the best

[Attached 3-24-65]

ESTIMATE FILE SHEET

For: Downtown Gallery

Date Est. 3/12/65
by JS

Demolition, Masonry, Plastering
Acoustic Tile and Lathing
Electric Work and Fixtures
Floor Covering and Base (vinyl)
Doors and Bricks H. M.
F. P. Wood Doors
Carpentry
Curtain Track hang strip
Hardware
Security Gate
Ceramic Tile
Plumbing
Air Cond.
Painting and Dec. (no wall cov.)

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March 30, 1965

Prof. L.W. Williams
Beloit College
Beloit, Wisconsin

Dear Prof. Williams:

I hope you will forgive me for not sending you a copy of the Stuart Davis address as I had promised during my conversation with you in Beloit.

This is now enclosed with my apologies.

As you may recall, I mentioned that I was not feeling well during my stay in Wisconsin. The return trip was rather hectic as we had long delays both at the bus terminal as well as at the airport and subsequently my condition worsened and I am just about recovering at this stage. All the above is an explanation of my apparent negligence. I hope that you will find the enclosed of interest and also hope that you will stop off at the Gallery when you are next in New York.

Sincerely yours,

MMH/rb

March 25, 1965

Mr. Paul K. Watabe
Nihonbashi Gallery
1, 3-Chome Nihonbashi Tori
Chuo-Ku, Tokyo, Japan

Dear Mr. Watabe:

About two weeks ago, Mr. Konishi telephoned to make inquiries regarding the Kuniyoshi show which we were about ready to send on to you and I was very happy that he agreed to come in with a companion to discuss the matter with me. Naturally, I had hoped that he would communicate our conversation to you and am therefore quite distressed that I have had no word as yet in reply to my several pertinent questions. I am now repeating them for your information and would appreciate a prompt reply, so that we may make the shipment at the earliest possible moment.

1. Since there are so few paintings available, I wonder whether you would like to have a very important large canvas (which is for sale), packed in a separate crate and included in the material for the show. I am enclosing a photograph of this which, as you will note, indicates the dimensions 40" w. x 56" h.
2. A good many of the drawings which Mrs. Kuniyoshi has been good enough to add to the selection we had here are still unframed and some unmatted. May we include these "as is"? By sending them in this condition the shipping charges will be reduced accordingly because of the reduced weight. These may be packed in the same crate with the framed drawings and prints. There are also a number of unframed lithographs in the last group she delivered. No doubt framing charges will be no greater in Tokyo than in New York and you may deduct the cost of the mattes and frames of these drawings which are sold by you, so that there will be no expense involved for your Gallery.

Would you be kind enough to cable me or, if you prefer, write me at length regarding your wishes in the matter as I am eager to get the exhibition off to you as soon as possible as we are now gradually packing some of our material to be stored. We expect to move from this address to superior quarters at the end of April and naturally are making slow preparations so that we will not be overwhelmed at the last moment.

I look forward to a prompt reply and send you my very best regards.

Sincerely yours,

March 27, 1965

Miss Carol Lange, Registrar
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Miss Lange:

As you requested, I am listing below the current valuation for insurance on your painting by Georgia O'Keeffe.

PATIO WITH CLOUD, 1956 Oil 30x36" \$7500.

Sincerely yours,

EGH/tm

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March 31, 1965

Mr. Vincent FitzGerald
9 Holland Place
Hartsdale, New York

Dear Mr. FitzGerald:

Thank you for your letter.

Much as we would like to be of assistance to you, I'm sorry to say that no print was ever made of Abraham Rattner's drawing of the CRUCIFIXION.

Sincerely yours,

Tracy Miller

Earlier Hartleys -

3/13/65

Mr Carl Beren

11354 Royalshire Dr.

Dallas, Texas 75230

Hartley Landscape w/ Tree Trunks 7500.

Prayer on Park Avenue 6000.

Lorach.

Floating Figure

\$ 3000.

March 30, 1965

David's Sholom
436 Geary Street
San Francisco, California

Gentlemen:

On February 9th I wrote to you and expected a reply long before this stating specifically whether or not you had received permission of the artist to have the Mosaic "Executed" based on Ben Shahn's design.

Unless I hear from you shortly I will be obliged to turn this over to our attorney for follow-up. Won't you please communicate with me by return mail. Thank you for your courtesy.

Sincerely yours,

DSH/rb

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 25th, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I had the necessary meeting with our Acquisitions Committee, and am pleased that I can report that they all were most enthusiastic about the handsome Charles Sheeler painting, Western Industrial. I therefore enclose our check in payment thereof. I must say that I am delighted that we now have an example of one of his rare late works.

I do sincerely hope that the operation on your ear went off most successfully, and that you are relieved of the pain and discomfort which has plagued you for so long.

I am delighted that the plans which I left with you are satisfactory, both from the point of view of the area and the ceiling heights. I am most anxious to get a young architect who has great taste and a fine sense of spacial relationships to get to work and apply his talents to the job of making a really outstanding design for the area, incorporating a flexible lighting arrangement. Therefore, I hope that you will call me collect just as soon as you can, so that I can pass on to Mr. Hamilton any wishes you may have with respect to any revisions in the legal document. I would like to have this signed by our powers-that-be well in advance of our April meeting, so that at the luncheon that follows that meeting, we hopefully can announce the special Chairman of our fund-raising effort, and get him to work before people start to leave for their summers abroad or in the remote back country of the United States. From what you have said, I gather that there is little to be done now except the bare formalities, but these do have to be taken care of before we can get to the exciting part.

With all cordial regards,



Director

HWW:hwg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 26, 1965

Mr. Joseph Hirshhorn
"Round Hill" - John Street
Greenwich, Connecticut

Dear Joe:

Unless I am greatly mistaken, I have never written you a come-on letter during all the years we have known each other. Thus, I am sure you will not interpret this note from me as such.

It is because of your interest in sculpture, as reflected in the very exciting collection you have, that I feel very strongly about your seeing our current exhibition, which is unique (in the best sense of the word) in our annals.

The dock strike, which held up for a long period the delivery from France, where the majority of the artist's works had been stored these many years, together with the long delay subsequently in obtaining clearance from Customs, messed us up so that there will be no reviews for a considerable time reporting on this very important event. Therefore, I am sending you this personal reminder so that you may see the exhibition in toto and get a great bang out of it, as I am sure you will, since you will appreciate more than many others the extraordinary contribution made by John Storrs, who, you will find, anticipated a good many of the current movements by at least three decades.

In any event, it will be nice to see you and I look forward to your visit. Because I am now shuttling back and forth between 51st Street and the new quarters where we plan to move to move at the end of April, may I suggest that you phone in advance so that I may be here to greet you. Best regards.

Sincerely yours,

EOH/tm

March 30, 1965

Mr. and Mrs. A. L. Fergenson
7 Meadow Place
Larchmont, New York

Dear Mr. and Mrs. Fergenson:

About a month ago you expressed your interest in the work of Tseng Yu-Ho. I thought you might be interested to learn that she has just sent a new group of paintings which are very handsome indeed and quite diversified in subject matter and treatment.

When you are free, why don't you drop in. I will be very happy to show these to you.

Sincerely yours,

ELH/tm

March 30, 1965

Mr. J. Thomas Jefferson
7606 Girard
La Jolla, California

Dear Mr. Jefferson:

I so enjoyed meeting you and Mr. Brewer and wish that I had not been so pressed for time. Naturally, I'm overwhelmed with all the work involved in connection with our move -- checking with the architect and the contractor, deciding which objects are to be stored and which to be moved, etc. that I have been neglectful of the normal activities. I now realize that I had promised the O'Keeffe paintings to Leicester Gallery in London where a sizeable exhibition of the Downtown Gallery artists will be held during the summer. The shipping date is May 1st. However, if you think your client can make a decision before the end of April I would withdraw the O'Keeffe you chose and send it to you via air express as soon as I hear from you. May I suggest that you wire your reply.

I hope that you will have the occasion to be in New York soon again and will pay us a visit.

Sincerely yours,

BZH/rb

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MARON J. SIMON
230 EAST SEVENTY-THIRD STREET
NEW YORK 21, N. Y.

REGENT 7-4542

March 13th, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 10022

Dear Mrs. Halpert:

Many, many thanks for sending me the price data about Niles
Spencer's painting, CITY WALLS-EAST RIVER.

I do not have a photograph of this painting but the first
reasonably warm day I will move it out onto the terrace,
take a color photograph in clear daylight, and send you
a print. It will also be possible to get a black and white
print from the same negative, and I also will send you
one of these if you prefer.

Thanks again and very best regards.

Sincerely,

Marion Simon

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 13, 1965

Mr. Ralph Fabri, Associate Editor
Today's Art
25 West 45th Street
New York, New York 10036

Dear Mr. Fabri:

It was very good of you to send us - at Mrs. Sandler's suggestion - the tear sheets of your report on Tseng Tsan-Ho's mural for the Golden West savings.

We were delighted to see this and grateful to have it for our records.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

C: Mrs. Marion O. Sandler

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March 24, 1965

Mr. Irving Luntz
The Irving Galleries
Astor Hotel
932 E. Juneau
Milwaukee, Wisconsin

Dear Mr. Luntz:

In checking through my records here, I discover that the following prints were consigned to you on December 18, 1964:

Silkscreen	Ben Shahn	3A	Phoenix (B & W) 1952	\$100.
		5	Profile (Color) 1952	75.
		11	The Scientist 1958	65.
		16	Life & Molecules 1959	225.
		21	Pleiades 1959	165.
		31	Decalogue 1961	275.
Color Litho	Abraham Rattner	1	Elohim 1960	125.
		2	God's Light 1961	125.
Mesonite Intaglio	Edward Stead		Malanesian Adolescent 4/25	45.
			Malanesia 3/10	65.
			Lady & Horse 4/8	75.

Since we have not heard from you since the prints were sent, I am writing to inquire about the disposition of these works. I would appreciate hearing from you concerning this matter at your earliest convenience. Thank you.

Sincerely,

Robert J. Grode

RJG/s

March 24, 1965

Miss Judith Greene
Emanuel Midtown Y.M.Y.W.H.A.
309 East 6th Street
New York, New York 10003

Dear Miss Greene:

Thank you for your letter and the information on your forthcoming exhibition.

I have checked with Mrs. Halpert and find that we will not have anything available at that time with the possible exception of serigraphs which are unframed.

I'm sorry that we cannot cooperate with you on this occasion, but perhaps we will be able to at some future date.

Sincerely yours,

Tracy Miller

JEFFERSON
GALLERY

18 MARCH 1965

MRS. EDITH GREGOR HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR MRS. HALPERT,

THANKS SO VERY MUCH FOR THE WARM AND FUN HOSPITALITY YOU GAVE
TO DON BREWER OF THE LA JOLLA MUSEUM OF ART AND ME LAST FRIDAY
EVENING. SOME OF THE SUBJECTS WE TOSSED AROUND REGARDING DEALER
ETHICS AND THE "BOMB OF PUBLICITY" WE ARE SURROUNDED BY WITH
PRICES, VALUES, INVESTMENTS HAVE PROVIDED ME WITH MUCH STUFF TO
COUNTERATTACK SOME OF THE LOCAL BOOBHEADS.

YOU ARE A GREAT INSPIRATION TO THOSE OF US JUST GETTING STARTED
AS DEALERS AND REPRESENTATIVES OF FINE ARTISTS.

I'M VERY INTERESTED IN THE O'KEEFE PAINTING "NEW MEXICO NEAR
TOAS" YOU SHOWED ME LAST WEEK. WHEN YOU GET A COPY OF THE
PHOTOGRAPH, I'D APPRECIATE HAVING ONE SENT TO ME.

MANY THANKS AGAIN FOR YOUR KINDNESSES - AND FOR YOU BEING YOU.

MY BEST REGARDS

J. Thomas Jefferson
J. THOMAS JEFFERSON

*Did he anxious to see the
new gallery quarters —
underground yet!*

7606 GIRARD
LA JOLLA
CALIFORNIA
TEL. GL9-3020

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Leo S. Guthman

March 18, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

Thanks very much for the invitation for your opening on the 22nd. I will not be in New York that particular day. However, I do like being asked because sometimes I can arrange my trips to take advantage of your gracious invitations. I have been long past due in getting to New York, and as a consequence, will have to correct that. You will be hearing from me when I do come.

Hope you have had a good winter.

Fondly,



2629 South Dearborn Street
Chicago, Illinois

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Copy Mrs. Halpert, Downtown Gallery
TRIANON PRESS (FRANCE)
Industrie Papier & Boite

We are sending three packages today, by air mail, which include items 1 through 4 on the above list. We would be most appreciative of a confirmation of their safe arrival. Especially the progressives of the de luxe edition are extremely valuable and of course irreplaceable. Items 5 and 6 on the list will be sent later; we will advise you by letter of their date of departure. Especially the original dummy will not be able to be sent until quite late as there is still considerable work we must do from it, but it will get there in time.

If there is anything else that we can help you with, please let us know.

Yours sincerely,

TRIANON PRESS

Joan Drucker
Joan Drucker

Encl.: list of suggested captions

- cc: Mrs Halpert, Downtown Gallery
- Mr Allan Williams, Little, Brown, New York

Do please let us know if there is anything further we can supply.

- (1) The material which we have been instructed to send to you is a series of 10 color reproductions of the various elements of the de luxe edition. It is hoped that you will find them of interest and that they will also be of use to Mrs. Halpert.
- (2) A complete set of the illustrations as in the de luxe edition of the book (one each of the 18 plates for the de luxe edition) the frontispiece (title page)
- (3) The set of progressives of plate 1 of the de luxe edition showing the various stages of color up to the addition of 30 color and including 2 stenalia and 2 families de deques.
- (4) A separate set from the de luxe edition of the drawings for 'An Only Kid', in red.
- (5) Spain's original dummy showing the original hand-lettering of the Hebrew titling.
- (6) Mr. Fowens also suggests that the cover of the trade edition (as silk-screened in gold following Spain's original design) would make a very effective part of the general display. I believe that you have an unbound cover, but if not we can supply you with one on request.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 23, 1965

Mr. C. Marvin Harwood Sr.
8227 Maryland Avenue
St. Louis, Missouri 63105

Dear Mr. Harwood:

Thank you for your letter. We will be very happy to cooperate with you.

We have checked and found that we have several paintings and lithographs by Abraham Rattner and serigraphs by Ben Shahn, as well as an over-life-size head of MOSES by Zorach. This latter is cast in bronze and is rather heavy.

Will you please advise me whether you will pay the packing charges on these; also whether you wish to limit the representation to one by each artist.

I will make the necessary arrangements if we will not be responsible for the packing charges. Won't you let me know?

Sincerely yours,

ROR/tm

COMPANY SERVICE CORPORATION

161 WILLIAM STREET

NEW YORK 38, N. Y.

COOrdinat 1-3725

March 22nd, 1965

To Whom It May Concern:

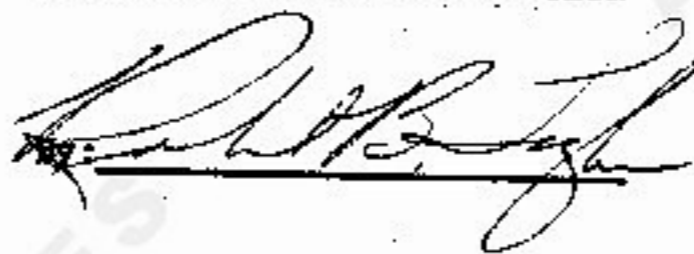
The New York World's Fair Fine Arts Syndicate has caused its Policy No. 114 to be issued to New York State Council on the Arts for the account of Whom It May Concern.

This is to certify that as of this date, there is included in the Schedule of Property covered under said policy, which is subject to all of the terms, conditions and provisions set forth in the Specimen Policy attached hereto, the following property:

4.	10c Store, Woolworth's Arthur G. Dove	The Downtown Gallery 32 East 51st St. New York, N. Y.	4,000.00
5.	The Critic	"	5,000.00
6.	George Gershwin, Rhapsody in Blue II	"	7,500.00

On behalf of the Subscribing Companies to the New York World's Fair Fine Arts Syndicate named in this policy.

COMPANY SERVICE CORPORATION



March 30, 1965

Mr. Edward B. Henning, Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106

Dear Mr. Henning:

X
I did not answer your very nice letter earlier as I was uncertain about our moving plans. We are leaving this building after 20 years and hope to be in the new quarters, which are far superior about the first week of May. At last I know that the final date at this address is April 30th. That being the case, I am not certain whether we will be in condition to entertain visitors, much as we should like to do so. However, I can advise you the week ahead regarding the dates you listed so that there will be no confusion.

Thanks for thinking of us.

Sincerely yours,

EOH/tm

THE DETROIT INSTITUTE OF ARTS

5200 WOODWARD AVENUE • DETROIT, MICHIGAN 48202

March 25, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

We do not have any references for the Stuart Davis Standard Brand although I am sure it was exhibited many times before it came to us.

May I ask you to send to us, at your convenience, any history you may have of earlier exhibitions, publications, etc.?

Sincerely yours,

Willis F. Woods

Willis F. Woods,
Director

Russ

FRANK M. TITELMAN
3610 ONEIDA AVENUE
ALTOONA, PA. 16602

March 15, 1965

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

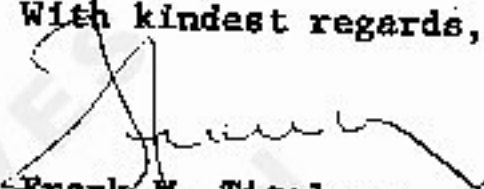
Dear Edith,

Upon my return, I found your invoice for the three paintings. I should like to recall our last conversation when we totaled the bills; the two Doves at \$4000 and \$7500 and the Weber at \$6000 for a total of \$17,500. I asked you to let me have the three of them for \$15,000 and, at that point, you said you would give me 10% off which brings to total to \$15,750.

You have billed us at \$3600, \$6750 and \$6000 which makes a total of \$16,350. So will you please send me a revised bill at your earliest convenience?

I hope this finds you in good health and all excited about your move to the Ritz Tower.

With kindest regards,


Frank M. Titelman

en

17,500
16,350

1,150 -

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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

March 15, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

I think every museum director waits for that one particular job to come along - one that he feels will place into action all the facets and qualifications of his development. Such a job appears on the horizon at this time. It is the directorship of the San Francisco Museum of Art. This is a job I know I can do to the utmost of my ability and training. I feel it offers a challenge both to me as a person and as a museum director.

I would like to ask your help in obtaining this position. I understand from various sources that Mrs. Walter Haas is the woman on the Board in charge of selecting the new director. I understand also that she would be concerned not only with my personal qualifications and professional background, but also with the people who know me in the field. Apparently this is one of those jobs where, if you know someone who knows someone, it may be the deciding factor.

I should like you to understand fully and completely that I am not unhappy at the University of Arizona. I have just been offered my new contract with an increase in salary of \$2,850, which I suppose, if money were the most important factor in my life and in my job, I would not hesitate to accept. However, money is not the most important factor. The opportunity to develop myself as a full and complete being on my job as well as off, is the most important aspect in my life. I feel this cannot happen in my job at the University of Arizona. This is extremely important to me for my next move professionally must be the right one, and as a person and a director I am approaching the peak of my ability.

I shall greatly appreciate your comments and understanding concerning this matter.

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THE BUTLER INSTITUTE OF AMERICAN ART



Phone 743-1711 • • • • 524 Wick Avenue
YOUNGSTOWN, OHIO 44502

March 23rd, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 E. 51st St.,
New York 22, N. Y.

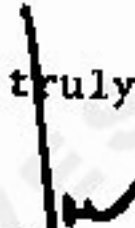
Dear Edith:

We are just back from Antigua.

As I did not hear from you while there, I
am writing again to ask about a Davis painting which
we talked about and also the Kuniyoshi.

We will be here from now on until after the
Midyear Show is open, around the 1st of July.

Very truly yours,


Jos. C. Butler,
Director.

JGB:MC

Director: JOS. G. BUTLER

Asst. Directors: CLYDE SINGER

Curator: ED G. PERKINS

Trustees: Mrs. Henry A. Butler, President • Dr. J. Allan Artzgerffer • Mrs. Albert J. Brandt • Mr. Carl L. Denison • Judge John W. Ford • Mrs. James C. Fouty
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March 26, 1965

Dr. David Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C.

Dear Dr. Scott:

I have just been checking our consignment folder and find a record of three pictures sent to you on approval on October 22, 1964. The John Marin was billed to you on January 2, 1965, but there is no record to indicate that the Arthur Dove painting entitled A FEW SHAPES was returned. I know that you still have the Stuart Davis lithograph in color, CLICHE, and are planning to use it in the forthcoming exhibition, but I am disturbed about the Dove. Won't you please let me know when we may expect this painting.

I talked with the attorney for the Davis estate and he advised me that for the time being nothing in the Davis collection may be sold. Since I do not want to sell my copy of CLICHE and do not know when the estate will release the available pictures and at what price they will be sold, why don't you just use the print you have in the exhibition to avoid any future complications. Obviously, I don't want to part with my copy and, on the other hand, do not want to pay whatever increased price Roselle Davis sets on the remaining prints. I am sure you will understand the situation and will bear with me.

Best regards,

Sincerely yours,

BGH/tm

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LITTLE, BROWN AND COMPANY
PUBLISHERS
34 BEACON STREET, BOSTON 6



March 18, 1965

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

This letter will confirm some of the points we discussed at our meeting yesterday.

Twenty copies of Shahn's HAGGADAH are being shipped to you for resale at the gallery. One thousand circulars, order cards and envelopes are being imprinted for your mailing and will reach you shortly. We are willing to ship orders for you. There is a charge per book for postage and handling. For all books sold in the gallery or by mail, we will extend a 40% discount. The list price is \$20.00 but a special price of \$17.50 applies until April 16th.

I spoke to Ben Shahn this morning and he is perfectly agreeable to our holding the Exhibition Reception on April 13th and he will make the necessary arrangements to have the originals at the Jewish Museum framed for the exhibition.

Miss Thompson will send you copy for the invitations. We will print the invitation and you will address and mail them to your list of approximately 250. We will address and mail to our own list of book review editors.

Cecil Roth will be in New York on April 13th and we will include his name on the invitations.

Other materials for the Exhibition are coming to us from Arnold Fawcus who has promised delivery by April 1st.

I think that this covers most of our discussion. We do appreciate your cooperation. Call me if you have any questions.

Sincerely yours,

Robert H. Fetridge, Jr.
Manager
Advertising & Marketing

RHF:nib

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NEW YORK STATE COUNCIL ON THE ARTS

JOHN B. HIGHTOWER EXECUTIVE DIRECTOR 250 WEST 57TH STREET, NEW YORK, NEW YORK 10019 JUDSON 6-2040
WILLIAM HULL ASSOCIATE DIRECTOR 121 E. GENESEE ST., HANOVER SQUARE, SYRACUSE, N. Y. 13202 422-5323

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March 23, 1965

RE: THE CITY: PLACES AND PEOPLE
NEW YORK STATE PAVILION

Dear Lender:

Santini Brothers will pick up your painting on Tuesday, April 6, 1965. They will advise you in the near future concerning a morning or afternoon arrangement.

Again, thank you for your loan.

Sincerely,

Don Vlack

Don Vlack
Curator

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

One of the points I would like to make is that I am sure that you will have a very pleasant opening and that both editions will arouse a great deal of interest. I am most grateful for your help.

I am sure that you will have a very pleasant opening and that both editions will arouse a great deal of interest. I am most grateful for your help.

March 13, 1962

Your sincerely,

Arnold Fawcus

P. P. Arnold Fawcus

dictated by Mr. Fawcus and signed in his absence
New York, N.Y.

cc: Mr. Petridge
Mr. Allan Williams

Dear Mrs. Halpert,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE TRIANON PRESS

Trianon Press Publications Ltd.

CHATEAU DE BOISSIA

CLABVAUX, JURA, FRANCE

Please reply to Editorial Office :

121, AVENUE DU MAINE, PARIS 14^e

Téléphone : FONTENAY 84-24

March 19, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert,

I was glad to hear from Little, Brown that the exhibition is all set for April 19th. We are sending Little, Brown in New York the exhibition material in the course of the next day or two as we get it together, and asking them to deliver it to you on loan as soon as it arrives. We thought it would be simpler to send it to Little, Brown in case there are difficulties with the customs; they undoubtedly have agents who can handle these matters very quickly and can save you the annoyance.

I am leaving for England this evening and my staff therefore will enclose with this letter the list of material that is being sent, and some suggested captions. You will notice that we are sending progressives of both the trade and the de luxe editions. With the series of facsimiles and the technical material it will, I am sure, make a very nice show.

While the purpose of this exhibition is chiefly to launch the trade edition, I expect you will receive a number of inquiries for the de luxe edition and possibly a number of orders. I think you should emphasize to prospective clients that the price on our prospectuses are the pre-publication prices, and if the edition is not sold out by publication we shall be raising them. Your commission will be 1/3 of the pre-publication price.

I cannot give you an exact date for the publication as we are still having a little difficulty finishing the frontispiece, also with the parchment and clasps for the cases. But there is no doubt the book will be finished and dispatched in the summer. Would you be kind enough after the exhibition to send us your formal order. We have no copies left in the top category, A-J, the next two categories have been well subscribed and we are reserving the right to refuse orders in these two categories. In the principal edition there are still plenty of copies available.

Do please take the greatest care with the de luxe edition plates and progressives, as these will have to be included with one of the top copies, and must not in any way be damaged.

3/65

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Catalog of the Home of Dr. Walter Myden and Mr. Jack Lawrence

First Floor

Waiting Room

- ✓ Picasso -- Cupid (Lithograph)
- Staprans - The Window (oil)
- Tamayo - Landscape (gouache)
- Chamberlain - Landscape (oil)
- Phillips - Composition (oil on slate)
- Persian Illuminated Manuscript - 15th Century
- Chinese Urn
- Japanese Gold Laquer traveling, writing and smoking box - Nara Period

Bathroom

- ✓ Marini - (Lithograph)
- Myden - (Collage)
- ✓ Miro (etching)
- ✓ Roudit (Lithograph)

Doctor's Office

- Graves - Bird (Sumi Drawing)
- Tam - Landscape (oil)
- Stone Carving - China Wei Dynasty
- Graves - Flowers (pastel)
- Burr - Bird (Iron)
- ✓ Esko - Silhouette (oil)
- Korean bronze bowl - Wei Dynasty
- ✓ David - Trompe d'oeil (oil) Take One
- Stone pieces in bookends from excavation in Israel
- Schwartz, Aubrey - Boy Holding Bird
- Egyptian - Pre-Columbian, Etruscan Stone pieces on shelves
- ✓ Picasso - Etching --

Hallway

- 15th Century Japanese Screen
- ✓ Wall Space between 1st and 2nd Floors - Hiraoshigi - prints

Living Room

- Kuniyoshi - Phoenix (oil)
- 6th Century B. C. Greek Artifact in small glass case
- 18th Century Austrian Secretary
- Artifacts (Greece and Israel) in case on wall
- Marin - Water Color
- Pascia (Watercolor)
- ✓ Brooks - The Boxer (Oil on Wood)
- ✓ Magritte - Bird Cage
- ✓ Zerbe - Shadows - (Oil)
- ✓ Epstein - Reclining Nude - (Bronze)
- ✓ Guglielmi - Pilgrims (Oil)
- Hartnett - Pipe and Times (Oil)
- Libation bronze bowl - Wei Dynasty
- Wever, Max - Looking East - (Mixed Media)
- Zorach - Head (Granite)
- Rattner - Moses and the Burning Bush (Oil)
- 6th Century Greek Bowl
- Hebald - Woman Figure - on small table
- Hebald - " " - Next to fireplace
- ✓ Engelchor - Dancer
- Wei Dynasty Funerary Urn - On table
- Ben Shahn - The Scientist - Oil

Archives of American Art

National Headquarters • 5200 Woodward Avenue • Detroit, Michigan 48202 • Telephone 833-7500

March 18, 1965

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Willis F. Woods

W. E. Woolfenden, Director

E. P. Richardson,
Director of Research

Garnett McCoy, Archivist

Edie M. Morse,
Membership Secretary

Dear Edith:

Here at long last is the check for the Weber drawing. It's all very confusing and because of the confusion I have been so late in sending you this check.

When I saw the drawing in your December show I asked that it be sent out to me so that I could interest one of the collectors here in Detroit to buy it. I unfortunately succeeded too well and had three or four of them all insisting they had asked for it first. Finally, to settle them all, I decided that I should buy it myself.

Then Malcolm Lein, Director of the St. Paul Art Gallery came into my office and saw it and wanted it for their small but excellent collection. He has tried to concentrate their purchase funds in building up an important collection of American drawings and is doing a terrific job. Max has also been doing that very fine Drawings USA Biennale.

So I said, "yes," and his board was enthusiastic and here is the check. Please forgive the delay.

Hope to see you soon.

Sincerely,

W. E. Woolfenden
Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, N.Y. 10022

WEW/mbo
encl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

make
bed
see
ce



The Commonwealth of Massachusetts
Berkshire Community College
Pittsfield

TELEPHONE: HILLCREST 3-4446

March 30, 1965

Downtown Gallery
32 East 51st Street
New York City, New York

Dear Sir

I am writing to request some information about your traveling exhibits. Could you please send me some details about the types of exhibits, shipping instructions and costs, insurance, et cetera that would enable us to have one of your displays at Berkshire Community College.

We have started a new program in the fine arts department here and we are hoping that the Downtown Gallery can assist us in bringing more understanding and appreciation of the Arts to the Berkshire area.

Thank you for your time, we are hoping to hear from you soon.

Sincerely,

Mrs. William R. O'Connell
Mrs. William R. O'Connell
Assistant
Fine Arts Department

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

C O P Y

March 25, 1961

Mr. William P. Campbell
Assistant Chief Curator
National Gallery of Art
Washington 25, D. C.

Dear Mr. Campbell:

I do hope you will forgive me for being so dilatory about the Harnett matter. For one thing I have been traveling on a lecture tour and have not had a moment in between. In addition all my material on Harnett is in a vault with a complete manuscript and of course all the documents.

Now I can give you the information you requested, plus.

1) The title MY GEMS, like many others, was probably one I affixed to this painting, but in each instance when I "invented a title" it related to some specific source which served as a suggestion. In this instance I cannot recall the source. Thus it would be best to list it as a "given title".

2) The painting was purchased by me in June of 1939. It was one of a large group of Harnetts formerly owned by W. J. Hughes, (a close friend of the artist). The purchase was made from Hughes Jr. (son) who had inherited the collection. Included in the purchase was a very interesting framed document which contained a photograph of the artist together with an original letter from him to Hughes. A photostat of this document will be mailed to you shortly.

Shortly after my acquisition of the collection I purchased from the son of William A. Blewly (also a friend of Harnett) the painting entitled PROFESSOR'S OLD FRIENDS, 1891, and a scrapbook maintained by Blewly on the life and work of Harnett. On page 59 of the scrapbook a reproduction of MY GEMS appears, and on page 87 there is a blueprint of the same picture, but neither lists a title. The same scrapbook contains the Thomas Birch & Sons catalogue of the executrix's sale held February 23rd and 24th, 1893, at the sales gallery in Philadelphia. This sale included not only a group of drawings and paintings by Harnett, but also various objects which he had used in his paintings, including the "Roman lamp" (no. 69) and "antique pitcher" (no. 71), both used in MY GEMS.

I sold the painting to Mr. Richard Loeb in January, 1942. He was a very active collector, but when he moved to Chile and decided to use it as his permanent residence he decided to give up his collection and I repurchased this painting immediately in addition to other works of art he had. The sale to the National Gallery was made shortly thereafter.

Mr. Walker will be welcome any time to examine the documents which I am hoarding and will turn over to the Archives of American Art eventually. Meanwhile, I am enclosing two catalogues, one originally published when my rediscovery was announced, and the other of the Centennial Exhibition held here in 1948. The forewords incorporate considerable information. Incidentally the 1938 exhibition toured a number of museums including Detroit, Chicago, San Francisco, Kansas City, and Portland.

Sincerely yours,

(signed) Edith G. Halpert

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C O P Y

R. S. McCann and Son Inc.
630 Fifth Avenue
New York 20

March 24, 1965

The Downtown Gallery
32 East 51st Street
New York, New York

Attention: Mrs. Halpert

RE: Alterations at Ritz Tower

Dear Mrs. Halpert:

We are pleased to submit our revised estimate of TWELVE THOUSAND ONE HUNDRED FIFTEEN DOLLARS (\$12,115.00) to complete work as shown on drawing SK-5 revised 3/12/65 as prepared by Carson, Landin & Shaw and as outlined below.

- 1 Demolition, masonry, plastering and plaster patching.
- 2 Hung ceilings of acoustic tile.
- 3 Vinyl asbestos floor coverings and vinyl base where shown on drawing.
- 4 Doors and bucks with new hardware.
- 5 Necessary carpentry and sheetrock furred walls.
- 6 Curtian track hanging strip.
- 7 New security gate at entrance.
- 8 Ceramic tile floor in lavatory.
- 9 New water closet and revisions to basin.
- 10 An allowance of \$750.00 for special cabinets in main Gallery and Exhibits area is included in above price.
- 11 Necessary changes to air conditioning ducts to accomodate new hung ceilings.
- 12 Painting of all areas inside of space except for W. Exhibits (storage room) and new acoustic tile ceilings.

We have not included electric work in the above estimate as it is very indefinite as to what will be done. If we use a Gotham #2151 for trough lighting as shown on drawing and all other necessary electrical work, our budget price is THIRTY FOUR HUNDRED DOLLARS (\$3400.00).

If you are interested in our doing this work for you, kindly contact us at once so we may make the necessary arrangements.

Very truly yours,

R. S. McCANN & SON, INC.
By:

(signed)
J. W. SMITH

JWS/PL

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 27, 1965

Mr. Jerry L. Caplan
Chairman of the Art Department
Chatham College
Pittsburgh 32, Pennsylvania

Dear Mr. Caplan:

Much as I would like to be of assistance to you, I doubt whether I can suggest anyone for the very interesting position you have available.

The few younger artists associated with this Gallery are either in Honolulu or abroad at present.

Perhaps it would be a good idea to communicate with Artists' Equity at 150 Fifth Avenue, New York City. Evidently there is no employment agency in the art field, as we have constant requests and can be of no service.

Sincerely yours,

ECH/tm

resterà aperta dal 2 Giugno al 15 Luglio.

Numerosi Musei e Gallerie d'Europa hanno già concesso il prestito di opere importanti: anche il Prof. Barr, oltre ad avere aderito al Comitato, ha dato la sua più larga collaborazione alla Mostra concedendo in prestito opere del Museum of Modern Art da lui diretto, come alcuni dipinti di Siqueiros, Blume, Tal Coat, Ben Shahn.

Per Ben Shahn il Comitato ha incluso nell'elista delle opere da esporre alla Mostra i due dipinti:

PAESAGGIO ITALIANO I, 1944 e

PAESAGGIO ITALIANO II, 1944,

pubblicati nella recente monografia di James T. Soby, e dal Prof. Barr indicati come di proprietà della Sua Galleria.

Questo Comitato Le rivolge preghiera perché Ella voglia consentire il prestito dei due suddetti dipinti alla Mostra, che si presenta come una rassegna di alto livello internazionale e che sta riscuotendo un largo consenso da parte dei più illustri critici di tutto il mondo. In tale modo il Suo contributo a questa iniziativa culturale verrebbe ad acquistare significato di grande rilievo.

Qualora, come io voglio sperare, Ella acconsenta al prestito, tutte le condizioni adottate per il prestito delle opere del Museum of Modern Art sarebbero anche valide per i Suoi dipinti (spese di trasporto, assicurazione "da chiodo a chiodo" per i singoli valori da Lei indicati, etc., a totale spesa del Comitato); ed anzi si potrebbe concordare una spedizione unica insieme alle opere dello stesso Museo. In tal senso sarebbe necessario al momento opportuno prendere accordi con il Prof. Barr.

In attesa di una Sua risposta, che mi auguro favorevole, desidero esprimerle i più vivi ringraziamenti del Comitato e miei personali, unitamente ai miei più distinti ossequi.

Mi creda sinceramente Suo

Cesare Gnudi

Prof. Cesare Gnudi
Soprintendente alle Gallerie di Bologna
per il Comitato

Prof. Cesare Gnudi, Soprintendente alle Gallerie,
c/o Mostra della Resistenza,
Istituzioni Culturali,
Palazzo d'Accursio,
B o l o g n a, Italia.

Art Department
Tulane University
New Orleans, Louisiana 70118
March 31, 1965

Downtown Gallery
32 East 51st Street
New York, New York

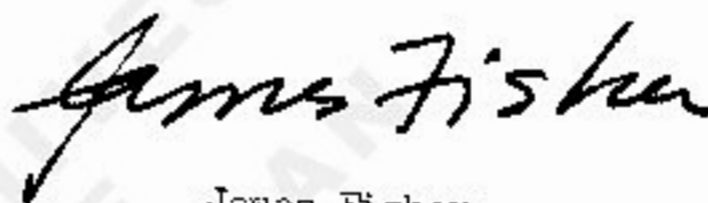
Gentlemen:

I am a graduate student in painting at Tulane University. For an Art History class I have been asked to do a documented catalogue for an imaginary exhibition. I would like to assemble a small retrospective study of the work of Georgia O'Keeffe. I am trying to theoretically establish with this exhibition the influence of O'Keeffe on current "Hard Edge" or "Precisionist" painting.

The number of paintings and drawings in the exhibit will be fifteen or twenty. I am having difficulty documenting her works in terms of size, medium and what collections they are in. I am especially interested in her more recent works of the last ten years and find these are the most difficult to track down.

If possible, could you provide me with a list of references in regards to size, medium and collections. I would be interested in any O'Keeffe reproductions the Gallery has for sale.

Sincerely,



James Fisher

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MUSEUM OF EARLY AMERICAN FOLK ARTS

49 WEST 53RD STREET, NEW YORK 19, NEW YORK - LT 1-2474

March 19, 1965

Mrs. Edith Gregor Halpert
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

At the most recent meeting of the museum's Board of Trustees, it was proposed and unanimously approved that an Advisory Committee be established to aid the trustees and director in carrying forward the museum's program.

As President of the Board it is a pleasure to invite you to become a member of our Advisory Committee along with other experts and collectors in the field. We plan a yearly reception for the Committee to meet with our trustees and major donors.

Other members of the current Board of Trustees are Mrs. Marian Willard Johnson, Vice President; Mr. Arthur Bullowa, Treasurer; Mr. Louis Bowen; Mr. Edward Bragaline; Mrs. Holger Cahill; Mrs. Adele Earnest; Mr. Charles M. Grace; Mr. Lincoln Kirstein; Mrs. Norman Lassalle; Mrs. Jean Lipman; and Mrs. Andrew Norman: the museum's director, and an ex-officio member of the Board, is Mrs. Mary C. Black.

While the museum's chief role is in bringing the work of the American folk artist to the museum's visitors, and enlarging on present knowledge of folk carvers and painters, a few major acquisitions toward a folk art collection have already been purchased by or given to the museum.

A campaign for new members is in progress and the museum's attendance has increased this season over last. A wide range of museums and private collectors have contributed loans to our exhibitions.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 23, 1965

Mr. Vincent C. Hunter
1150 Eagle Avenue
Norfolk, Virginia

Dear Mr. Hunter:

Thank you for your letter.

Much as we would like to be of assistance to you, no print was ever made of any of Abraham Rattner's paintings of the CRUCIFIXION.

Sincerely yours,

Tracy Miller

March 25, 1965

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

I have just received 20 copies of the HAGGADAH by Ben Shahn (courtesy of the Bible) and you may have as many as you wish at our cost price and the pre-publication figure. Meanwhile I have set aside three and will wait for further word from you as to whether you want them sent to you directly or whether you prefer to pick them up on your next visit to New York. Also, if any of your friends would like to take advantage of the special rate of \$17.50 less 40%, I will be glad to hold those as well.

I have been hearing the term "tax report" so frequently during the past two weeks that I am getting a bit nervous about mine and would like to know when you want me to be ready for the big task. The bank statements on my custody account are not registered in my book and there may be some other odds and ends that someone from your New York office can handle before you go over the entire matter with me. Naturally, I will follow your wishes in making whatever necessary arrangements you suggest. As soon as I can pull myself together, I will select the bank in the immediate neighborhood of my new location, where I hope to be by May 1st and at that time I will make all the other changes of custody, etc. Between my long-drawn illness and all the many conferences I have had and am still having with the architects and the contractors I have really had neither the energy nor the time to attend to my personal affairs. I am sure you will understand.

As usual, I am looking forward to your visit in the very near future. My best regards.

Sincerely yours,

EOH/tm

Frank E. Hurd & Associates

INVESTMENTS
9640 SANTA MONICA BOULEVARD
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 4-9185 • BRADSHAW 2-3129

NEW YORK
39 BROADWAY
NEW YORK 6, NEW YORK

March 24, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Immediately, when I received your letter, I contacted Norman King, as not so long ago a beautiful two room apartment sold very reasonable. At the time you weren't interested, because remember we talked of it. I have told him if anything comes up, to get in touch with me so we can follow up. Particularly, as at those prices....because if the apartment needed re-finishing you would have nothing invested and have many tax advantages.

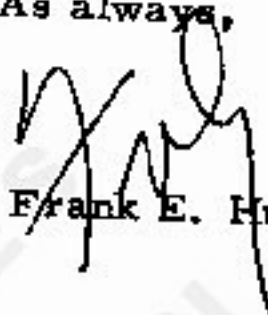
Would suggest you call Norman King, the manager, and follow up with him and tell him who you are as he knows about you. I am also reminding him.

Also I don't want you just to save money for your favorite offspring in California.....to deny yourself anything.....and for goodness sake, rentals in New York are not expensive and you should have a place of your own and not cart your things back and forth. Talk to Norman about this also.

We are hoping to get there sometime before school is out and both Lita and I look forward to seeing you.

All my best in which Gale and Lita join me and missing you so much.

As always,


Frank E. Hurd

FEH:rt

enc: copy of my letter to Norman King

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JK write
No print was made of this, sorry

March 28, 1965

The Downtown Gallery
32 East 51st Street
New York, New York -

Dear Sirs:

Just recently I had the good
fortune of ^{seeing} a drawing by Rattner. It
was indeed magnificent, and I would
truly want to own a print if they
are available.

The title of this drawing
I'm afraid, remains unfamiliar to
me - It is however, the ink drawing
of the Crucified Christ. Do you, by
chance have any of these prints, or do
you know where I could purchase
them? I would indeed be grateful
if you could send me any informa-
tion!

I remain truly yours,
Vincent FitzGerald
9 Holland Place
Hartshale, N.Y.

715 Frost Bank Bldg.
San Antonio, Texas, 78205
March 23, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Madam:

I am writing on behalf of Mr. George L. Waring of this city regarding the brochure on the Boston Tea Party Chest. Mr. Andrew Dilworth passed away on August 28, 1964. I was his secretary, and Mr. Waring has asked that the brochure be returned at this time if you have no further use for it. In the event a future need should arise, he will be glad to send it to you again.

Please forward the brochure to Mr. Waring at this address.

Thank you very much for your consideration in this matter.

Very truly yours,

Margaret Ann Gray
(Mrs. James C. Gray)

sent via RGA
3/31/65

DUNHILL construction corporation

225 West 34th Street • New York 1, N. Y. • OXford 5-0030

DOWNTOWN GALLERY

- GENERAL CONTRACTORS
- NEW BUILDINGS
- CUSTOM ALTERATIONS
- OFFICES, STORES
- AND RESIDENTIAL

PAGE NO. 4

ALTERNATES

THE FOLLOWING ITEMS ARE ALTERNATES TO THE BASIC ESTIMATE ON PAGES NO'S 1, 2 & 3. IF ANY OF THE FOLLOWING ALTERNATES ARE REQUESTED TO BE DONE THE ALTERNATE AND THE CORRESPONDING COST WILL BE ADDED TO THE BASIC ESTIMATE SPECIFICATIONS AND COST.

ALTERNATE No. 1:

INSTALL 4" BLACK COVE BASE WHERE EVER V.A TILE IS INSTALLED,
ADD THE SUM OF ONE HUNDRED THIRTY EIGHT DOLLARS.. (\$ 138.00)

ALTERNATE No. 2:

IF GOTHAM LIGHTING FIXTURES # 2155 ARE USED IN LIEU OF # 2151R
IN ITEM K OF THE BASIC ESTIMATE ADD THE SUM OF FIVE HUNDRED
DOLLARS.. (\$ 500.00) TO THE FIXTURE ALLOWANCE AND TO THE BASIC
ESTIMATE.

ALTERNATE No. 3:

IF THE TROUGH FIXTURES ARE CUSTON MADE TO MATCH THE EXISTING
FIXTURES IN THE PRESENT GALLERY LOCATION IN LIEU OF THE GOTHAM
2151R IN ITEM K OF THE BASIC ESTIMATE ADD THE SUM OF ONE
THOUSAND SIX HUNDRED DOLLARS...(\$ 1,600.00) TO THE FIXTURE
ALLOWANCE AND THE BASIC ESTIMATED COST.

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March 30, 1965

Giulio Bolaffi Editore
Via Eleanora Duse 2
Torino, Italia

Dear Sir:

Your letter of February 17th was misaddressed and did not come to my attention until a few days ago. Before sending photographs to you, I wanted to make certain that it is not too late for inclusion in your forthcoming catalog. Immediately upon receipt of word from you, I will be very glad to send you several photographs if there is still time. Please let me know.

Sincerely yours,

EGH/tm

March 30, 1965

Mr. Willis F. Woods, Director
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

Dear Mr. Woods:

Mrs. Halpert has asked me to send along this list of exhibitions and reproductions of Stuart Davis' Standard Brand, 1961 which you requested in your letter of March 25.

I hope you find this list satisfactory and, in the meantime, I will be happy to be of any further assistance that may be necessary. All best wishes.

Sincerely,

Robert J. Grade

RJG:s

Réalités

301 MADISON AVENUE - NEW YORK 10017 N.Y. YUKON 6-5181
195 SLOANE STREET - LONDON, S.W.1, BELGRAVIA 2351

13, RUE SAINT-GEORGES, PARIS 8-

MART NE 85-19

30th March, 1965.

Miss Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.
ETATS UNIS.


Dear Miss Halpert,

I am so interested to learn that you are opening up your new gallery, and I should like to hear some more about your programme in the future.

As you know I am very interested in doing an article on Abe Rattner, who had a great success in Paris, but I feel it is essential to hook it up with some event which one could announce. Could you let me know if you intend having an exhibition of his paintings, in which case I could mention your gallery in the article - and also there is a possibility that I could place the article with Connaissance des Arts.

Please would you write to me about this immediately, as I must make my plans now - if we do run the article, I favour it appearing in the November issue.

Yours sincerely,


Garith Windsor
Executive Editor

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W. H. H.
March 30, 1965

Mr. Harry L. Koenigsberg
435 East 57th Street
New York, New York 10022

Dear Mr. Koenigsberg:

I am so sorry that you could not come to the opening of the John Storrs exhibition and that I could not make a special appointment with you to view the exhibition before it opened. This was a tremendous project and the staff and I were obliged to work until midnight Saturday just to get things to the second floor and worked steadily through Sunday and Monday.

Everything is now on view and at last Mrs. Boos supplied the information in connection with prices. I look forward to seeing you very shortly.

Sincerely yours,

EGH/tm



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

March 26, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Edith:

I think I must have upset you. It's not that I have left the University as yet. It is just that I feel the directorship of the San Francisco Museum of Art to be that one job that every museum director hopes to have one day. Obviously you don't want me to leave Arizona.

I had been informed by a very reliable source from San Francisco that Mrs. Walter Haas is a very lovely person, tolerant and understanding, who is interested not only in an individual's personal qualifications, but who you know and how they react to your ability in the museum field. In asking you to write in my behalf (which I still feel would be most appropriate) it is the contacts with people that I have had in relation to my profession in which I think she would be interested. I think a letter to Mrs. Haas would simply state that you are interested in my future and in my obtaining a position which I feel certain I am well qualified to fill. However, if you still feel that you would rather wait until you are contacted as a reference, it is perfectly agreeable with me.

With kindest regards,

Sincerely yours,

Bill
William E. Steadman
Director

WES:mm

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March 23, 1965

Mr. William Chales
Ankron Gallery
910 North La Cienega
Los Angeles 69, California

Dear Mr. Chales:

It is imperative that we have the records we have been asking for for several months of the Brodersen consignments to us, dating back to the first shipment.

Mrs. Halpert has written on several occasions explaining why it is imperative that we have your cooperation in this matter.

Thank you for your immediate attention.

Sincerely yours,

Jean Schoen, Bookkeeper

PR
PAL
Stennell
already on

March 25, 1965

Mr. Maurice Tushman
Curator of Modern Art
Los Angeles County Museum
Los Angeles 7, California

Dear Mr. Tushman:

Thank you for your letter. I too regret that so long a time has passed since I had the pleasure of meeting you "in Central Park".

Much as I would like to be of assistance to you, I have never had the pleasure of working with paintings by Eakins and Homer. On the other hand, we do have several outstanding examples by the number-one trompe l'oeil painter of the 19th century - William Harnett, whom I rediscovered in 1938. I will be glad to send you several photographs. If you, by any chance, had occasion to see the exhibition entitled THE BIRD IN ART held at the University of Arizona in Tucson or if you have a catalog, you will find a reproduction of one example belonging to us on page 58. Incidentally, the white specks in the background are feathers and not scratches, as someone glancing through the catalog remarked. We have others of varied subjects and, of course, represent a number of outstanding 20th century masters, some of whose names are listed on our letterhead as well as a group of younger artists - and of course the most important collection of American Folk Art, including a complete cross-section of paintings and sculpture ranging from the late 18th century through the mid-19th century.

I hope to hear from you shortly and will send you whatever photographs you may desire.

Unfortunately, I cannot join you in your festivities relating to the opening of the new museum, but hope to see it - and you - on my next visit to the West Coast. Best regards,

Sincerely yours,

EGH/tm

March 27, 1965

Rev. William J. Fletcher
St. Margaret Mary School
Shelton, Connecticut

Dear Father Fletcher:

We have finally obtained a price list from Mrs. Boos, the daughter of John Storrs and I am writing - as I promised - to give you the figure on the BISTA. This very handsome sculpture is marked \$2000., less 10% which we allow to religious institutions.

It was very nice to meet you and I want you to know that we will be very glad to cooperate with you in any exhibition plans you may have.

Sincerely yours,

EOH/tm

March 24, 1965

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

The overwork in the Gallery has finally got me down and I have been unable to attend to any business for the past two weeks.

It must be a great blow to the University of Arizona to lose you at this stage, where you have made such a tremendous contribution. However, I suppose you know best.

Much as I would like to be of assistance to you, I do not know Mrs. Walter Haas and any note from me would obviously come to her as a great surprise. Furthermore, it would be bad taste on my part - as a dealer - to interfere in the museum world, particularly since this would mean a written approval of your leaving Arizona. Don't you agree with me? If, on the other hand, you were to name me as a reference, the situation would be more tenable. Let me know what you think, as I do want to be of help to you if I can.

As ever,

EGH/tm

P.S. Thank you for letting me know about the Henry Moores. If you have any duplicate copies of clippings relating to the exhibition, I would adore having them for my archives.

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March 31, 1965

Kenneth Lynch and Sons
Wilton, Connecticut

Gentlemen:

Would you be good enough to send us the free catalog
from your Display Equipment Headquarters.

Thank you for your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

me 4/8/65

ART EAST 1965

Name of Artist Ben Shahn

Address _____

Phone _____

Number
(Assigned by
Art Committee)

Title of Work

Medium

Size

Price

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Delivery to EMANU-EL Y, 309-311 East 6th St., NYC 3, between
April 15 and May 1.

BIOGRAPHY:

Schools:

Galleries and Museums:

Private Collections:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 13, 1965

Mrs. Grace Gabe
310 Devon Road
Tenafly, New Jersey

Dear Mrs. Gabe:

In order that we may complete our files on the recent transaction in which The Downtown Gallery purchased three paintings from you, would you be good enough to sign and return to us the receipt copy of our purchase invoice, which was mailed to you along with our check.

Many thanks for your cooperation - and best regards.
How did the birthday cake turn out?

Sincerely yours,

Tracy Miller

Recd. Aut
3/23/65
Recd 3/31/65

GIULIO BOLAFFI EDITORE

S.P.A.

IL COLLEZIONISTA D'ARTE MODERNA
LE COLLECTIONNEUR D'ART MODERNE
THE COLLECTOR OF MODERN ART

Turin, March 26th, 1965

Miss. Edith Halpern
DOWTOWN GALLERY
32 East 51st Street
NEW YORK

Dear Miss Halpern,

we kindly remind you of our letter dated February 18th 1965 where we asked you some pictures of works of the artist Ben Shahn to whom our redaction is interested for next edition of our annuary.

We kindly ask you to answer us, even negatively.

In the meantime we remain, with best regards

Sincerely Yours.

G.B.E.spa

The Redaction

Sandra Furzetti
Sandra Furzetti

AL/ms

March 30, 1965

Mrs. R. Wolcott Hooker
New York Studio School
646 Broadway
New York, New York 10012

Dear Grace:

I hope you will forgive me for not having answered your letter earlier, but I did try to reach you by phone on several occasions, each time unsuccessfully.

I trust that the luncheon was a great success and deeply regret that I could not be present for a number of reasons. First, the organization and installation of our current exhibition of sculpture by John Storrs kept us working about 18 hours per day. In addition, I developed a bad ear infection and have been quite miserable.

Again, please forgive me and I hope you will pay us a visit very shortly.

Sincerely yours,

RHH/tm

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

March 25, 1965

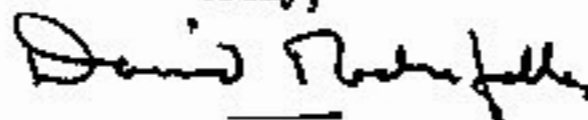
Dear Mrs. Halpert:

Many thanks for your good letter of February 27th which I have only just seen on returning from a long business trip to South America. I appreciate your references to the New Yorker articles.

I was fascinated to see the list of purchases that Mother made from The Downtown Gallery from 1927 to 1935. One would certainly be glad to pick them up at those prices today! Mother's judgment on these things was amazingly good, but she also benefitted greatly from your expert advice. I remember very well seeing you with her in those days at 10 W. 54th Street.

With warm regards, I remain,

Sincerely,



David Rockefeller

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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March 30, 1965

Gallery
Mrs. Doris Pascal
104 Yorkville
Toronto 5, Ontario, Canada

Dear Mrs. Pascal:

Thank you for your letter.

Because Ben Shahn has been preoccupied with several mural commissions and one for a stained glass window, he has delivered very few graphics to us but I could send several examples to you in the near future when the exhibition is returned to us from an out-of-town museum, after we ascertain what will then be available.

Actually, we rarely reconsign any of the artists' works as we operate as agents on a minimum commission. All we can allow is 10% -- if and when we decide to reconsign -- and the consignee is responsible for all the expenses involved in packing, shipping and insurance charges. Under the circumstances, it is customary for the consignee to increase the price to make it profitable and the buyers accept the fact as the work is brought to them. If this is satisfactory I will send you a few of his silk screens. A one man show would be quite impossible for some time to come as we are sending a large exhibition to London for the summer months when we are closed (during July and August).

Meanwhile, since our insurance brokers demand that we obtain references from galleries with which we are not acquainted, I would appreciate your carrying out the suggestion to that effect in your return letter together with a catalogue of previous exhibitions so that I may be better acquainted with your operation. We are moving from these quarters within the next two or three weeks but any mail addressed to us here will be forwarded in the event we are in the new quarters.

Sincerely yours,

BGH/rb



NEW YORK STATE EXPOSITION
SYRACUSE 9, N. Y.

HAROLD L. CREAL,
DIRECTOR

HELEN B. VANDERVORT,
DIRECTOR WOMEN'S DIVISION

March 17, 1965

Mrs. E. G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert,

This is in reference to our telephone conversation of March 11.

Mr. Homer Roy Martin, Director of the New York State Exposition Art Exhibition, and I appreciate your willingness to lend us a painting by Ben Shahn. We would like to have it by August 23 and will return it to you directly after our exhibition closes on September 6th.

The New York State Exposition, Syracuse, N. Y. will be responsible for insurance and transportation charges.

Also, I appreciate your referring me to Mr. Jacob Schulman of Gloversville, N. Y. He has promised to lend us two paintings.

I am enclosing blanks which I hope you will fill out and return to me at your earliest convenience.

Very sincerely yours,

Helen B. Vandervort
Helen B. Vandervort, Director
Art and Home Center

HBV:hb
Enc.

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March 23, 1965

D. P. Winne Co., Inc.
211 East 43rd Street
New York, New York 10017

Attention: Mr. Zenker

Dear Sir:

I have discussed with Mrs. Halpert the matter of the tissue we inadvertently ordered which, as I told you on the telephone is too small for our purposes. We cannot use this size and, since you cannot break the package of the larger size and send me two reams only, will you be good enough to have the two reams which we cannot use picked up at the Gallery and send us a corrected invoice.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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AFA

March 30, 1965

Mr. Marshall Field
250 East 65th Street
New York, N.Y.

Dear Mr. Field:

We have been so preoccupied with the organization of and the installation of our current exhibition of sculpture by John Stewart that I did not have an opportunity to ascertain which of the items that you selected from the American Folk Art Gallery records are in the gallery at present and which are in storage.

Now that we are well settled with the exhibition, I will be very pleased to show you most of the items you picked if you will let me know when it will be convenient for you to pay us a visit. May I suggest a date prior to April 17 as we may close the gallery at that time for a two week period in order to move the works of art and other objects to our new quarters which we hope to open early in May. In any event, I look forward to hearing from you shortly.

Sincerely yours,

BGH/rb

See list C16

March 19, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

After a prolonged illness, I am getting back to work and am now assembling photographs for you as fast as our photographer can print them - together with a tentative list. This will give you sufficient time to make the selection of the works you would like to have two months prior to your opening. Please let me know whether this is satisfactory. Incidentally, I am making every effort to send you works of which the majority are for sale, reducing the number of outside loans.

I hope you are having better weather in London than we are in New York and less Op Art facing you, not only in the art galleries but department stores, book shops and cheap window displays. I hope we return to the esthetic from the anesthetic soon.

Best regards,

Sincerely yours,

EGH/tm

—March 29th

Please send all
gallery announcements
formerly addressed to

MR. JEROME PUSTILNIK
5 E 73rd St NYC

to
MR & MRS JEROME PUSTILNIK
47 WEST 9th STREET
NYC (10011)

MILTON COLLEGE, MILTON, WISCONSIN

DEPARTMENT OF ART

March 13, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, 22, New York

Dear Mrs. Halpert:

I enjoyed talking with you by phone today, but was very sorry to hear that your ear was still giving you all this trouble. I do hope you won't find out Monday that an operation is the only solution.

Your Beloit visit--your two lectures and having lunch with you--was a rewarding experience for me. I thought your informal delivery, lively introduction, and the content of your Convocations talk were very well-received though I agree that the evening talk seemed to be with a formidable audience. I cannot fathom their apathy. It was exciting to hear of your experiences in Russia, your viewpoints on WPA artists and the wonderful Stuart Davis letter!

If your many commitments do not make it impossible, I would be so grateful if you could find it possible to have something shipped for the O'Keeffe show from the Corcoran gift you mentioned being in storage. If you do this, please be assured of the utmost protection and care in handling here. Also, we would naturally expect to handle all packing and shipping charges, of course. It is just that I want very much to have something from you a part of the exhibition and will readily admit to being as much an Edith Halpert "fan" as an O'Keeffe "fan." It has been an addition to the show I've planned that I just kept clinging to and, of course, this desire led me to phoning you today.

Whatever the outcome of this, I do hope to see you again and appreciate so much your cooperation in discussing all the possibilities with me. I'm wishing you the best of luck with your ear problems and moving and fully realize your many involvements.

With warm regards,

Mary S. Williams
Chairman, Art Department

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of Mr. Shaks — perhaps something leading to
or part of his new Hagadah.

Thank you —
and hopefully,

Mrs. Philip Greene

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